



LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

*VOL. 14 | ISSUE 136
JULY 3 - JULY 30, 2013*

FORAGE
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Little Village is a free publication from Iowa City, Iowa, featuring regional events, opinions and original creative work in many genres. Distribution is available throughout Linn & Johnson counties, and in Des Moines. Founded in 2001, *Little Village* has published hundreds of the artists that have called Iowa City home. Fully indexed back issues can be downloaded free of charge at ir.uiowa.edu/littlevillage (with thanks to Special Collections at UI libraries), and shared via issuu.com/littlevillage.

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LESSONS FROM NATURE

Rethinking the gnat • BY THOMAS DEAN

"Gnats ... gnats! ... GNATS!! ... Thousands ... MILLIONS of them!"

Renfield's lines from the rats scene in the Bela Lugosi *Dracula* has rattled through my brain incessantly this late spring and early summer in Iowa City. As I have stood still each morning at my neighborhood bus stop, the swarms of enraging insects have descended on me and my fellow commuters. We are a sight as we collectively flail our hands past our faces and around our heads as if chasing away tormenting spirits.

Those pesky clouds of airborne annoyance come around every spring, but they've been especially bad this year. Chalk it up to this year's cool spring and heavy rains, says Patrick O'Malley from the Iowa State University Extension. Mother Nature's vichyssoise stewed up an extra-heaping helping of the buggers, and then the sudden heat of late May shot them out of our backyard swamps, all at once, faster than you can say "Anton Arcane" (an arcane reference for the *Swamp Thing* fans out there).

First, let me say this unequivocally. I HATE THESE GNATS! Honest, pure, unadulterated hatred. "Get out of my face ... and hair ... and mouth ... and life ... or I'll kill you!" kind of hatred.

OK, now I'm inoculated against accusations of being a "gnat lover." So having gotten my visceral venom spewed, let me now say, "Embrace the gnats!"

Here's what I mean. In a recent article in a local newspaper, an understandably frustrated citizen made a completely misguided response to our gnat invasion. Calling our pestilence "absurd," this young man contacted our fair city administrator and suggested that our municipality send these little buggers back to the Stone Age (not his words) with a massive bombardment of pesticide. Here were my thoughts:

Point one: Well, that's just not practical. As an ISU Extension entomologist replied to the suggestion in the article, our widespread gnat breeding would make targeted removal "difficult" (no duh!).

Point two: Despite their apocalyptic numbers and enraging behavior, the gnats are

doing no harm, except to our blood pressure. They carry no disease, ravage no crops, destroy no human-made edifices.

Point three: Maybe the gnats have something to teach us. Since we can't kill 'em (all), let's sit at their wings and gain the wisdom they have to share with us.

SINCE WE CAN'T KILL 'EM (ALL), LET'S SIT AT THEIR WINGS AND GAIN THE WISDOM THEY HAVE TO SHARE WITH US.

LESSON ONE: HUMILITY.

We live in a bounteous world of nature, beautiful in all its dimensions. A lot of it is annoying—and, face it, dangerous—to us humans. But we must realize we really *don't* have dominion over it.

That lesson of humility is one we have failed to learn for centuries. Our ambitious young purveyor of gnatricide uncovers our weakness—and our mistake—in the face of a nature that can be inconvenient, and sometimes threatening, to human prospects and desires: We stubbornly seek unrelenting control over our environment.

We live in a world where outside is often (and usually) not fully to civilization's liking—too hot, too cold, too smelly, too dry, too wet, too full of bugs. But rather than look past the annoyance to the beauty, and rather than take a stance of humility instead of hubris, we condition air, combust engines, spew pesticides, straighten streams, dam waters, pave prairies ... and it all backfires on us, making that outside world even hotter, smellier, wetter than it ever was on its own. No doubt, the gnat has its ecological role in the circle of life. Yes, our arms will flail foolishly, but the gnats didn't ask us to be here, either.

THIS MODERN WORLD

by TOM TOMORROW

SENSIBLE THINKERS THINK ABOUT LEAKS

I HAVE NOTHING TO HIDE-- AND THEREFORE DON'T CARE ABOUT ANYONE WHO MIGHT HAVE LEGITIMATE CONCERNS!

WHICH IS TO SAY, SUCK ON IT, OCCUPIERS.

THE PROBLEM IS **NOT** THE MASS SPYING!

IT'S THE TREASONOUS LEAK ABOUT THE MASS SPYING!

THESE BROAD SURVEILLANCE ACTIVITIES ARE NOT **LITERALLY** LIKE "1984!"

NO ONE HAS BEEN FORCED TO PUT THEIR FACE IN A RAT CAGE!

SERIOUSLY, I HAVE NOTHING TO HIDE.

SO YOU DON'T MIND IF I PUBLISH YOUR BROWSER HISTORY?

I'D RATHER YOU DIDN'T.

THIS VILE CRIMINAL MUST BE **PUNISHED** FOR EXPOSING THESE SECRET PROGRAMS--

--WHICH **EVERYONE** ALREADY KNEW ABOUT!

DETAILS OF THE NEWS REPORTS HAVE BEEN CONTESTED BY THE N.S.A!

IN OTHER WORDS, THE STORY HAS BEEN **THOROUGHLY DISCREDITED!**

I TRUST OUR GOVERNMENT TO USE ITS SECRET POWERS **WISELY!**

THERE'S CERTAINLY NO HISTORICAL PRECEDENT TO THE **CONTRARY!**

THE LEAKER IS **BAD!**

GOVERNMENT IS **GOOD!**

BAD LEAKER! **BAD!**

OKAY, SURE, WE SHOULD BE **SOMEWHAT CONCERNED** ABOUT VIOLATIONS OF OUR CIVIL LIBERTIES!

WE JUST SHOULDN'T MAKE SUCH A FUSS WHEN THEY ARE **EXPOSED!**

I AM **HAPPY** TO HAVE A DISCUSSION ABOUT THINGS I HAVE FOUGHT TOOTH AND NAIL TO KEEP SECRET!

JUST AS SOON AS WE PROSECUTE THE GUY WHO **LEAKED** THEM.

ANYWAY WE MUST STRIKE A **BALANCE** BETWEEN PRIVACY AND **SECURITY!**

OH, **TELL** ME YOU DIDN'T JUST SAY THAT.

LESSON TWO: PATIENCE.

When the winter winds bite our cheeks, we know that if we wait, spring's breezes will eventually warm them. When we plant our tomato vines in the spring, summer's hot winds will eventually bring forth their delicious fruits. When we breathe in buggy breakfast hors d'oeuvres at the bus stop, even though it can seem impossible at the time, we know that they'll eventually go away.

Granted, "eventually" is taking a lot longer this year. As I write, the summer solstice is upon us. The swarm has abated some, but my bus stop community members continue to swat at their hair in the morning. Maybe as you read this around the Fourth of July, our beastie empire will have fallen. Or not. Just wait.

AND LESSON THREE: POWER.

Just look at the knots these gnats have tied in our underwear! These tiny vermin raise our ire not by any one midge's might, but rather in their massive collective aggravation.

Look past our annoyance and see how they demonstrate what many (many, many, many) can do where one would fail. They are the

WE LIVE IN A WORLD WHERE OUTSIDE IS OFTEN (AND USUALLY) NOT FULLY TO CIVILIZATION'S LIKING—TOO HOT, TOO COLD, TOO SMELLY, TOO DRY, TOO WET, TOO FULL OF BUGS.

orchestra, the builders of the pyramids, the original crowdsourcers. They are Sidi Bouzid, Tahrir, São Paulo, Taksim, where objections to confiscation of a street vendor's fruit, high bus fares and planned shopping malls can ignite a crown fire of revolution.

What change would you like to make in the world? Whatever it may be, perhaps look to the gnats for a handbook on how to get there.

Come Monday morning, as I once again join my fellow waving bus stop compatriots, I will have to say to them, "My friends, just remember: Through humility and patience comes power." And then, no doubt, the swatting about their own heads will transform into slaps across mine. **IV**

Thomas Dean can't wait until the mosquitoes show up!

ALONG THE BEATEN PATH

Iowa City's early crossroads • BY MARLIN R. INGALLS

Before interstates, before pavement and even before concrete, Iowa City was becoming a major crossroads—for both the state and the nation.

It began in 1839 when the Old Military Road—which got its name from the Iowa Dragoons that briefly used the thoroughfare—was built from Dubuque to Iowa City, the new territorial capitol. This first road followed a line of stakes set by a surveyor named Tilghman, who outlined the road along a native trail called the Warrior's Path that ran from Minnesota to the Gulf.

After the path was set, a man named Lyman Dillon dug a single furrow following Tilghman's stakes and using a team of oxen and huge prairie breaking plow. The following year, the furrow was extended to the Missouri border via Fairfield, totalling nearly 200 miles in length and making it the longest continuous furrow in the world at the time. Sections of this path still exist today on parts of North

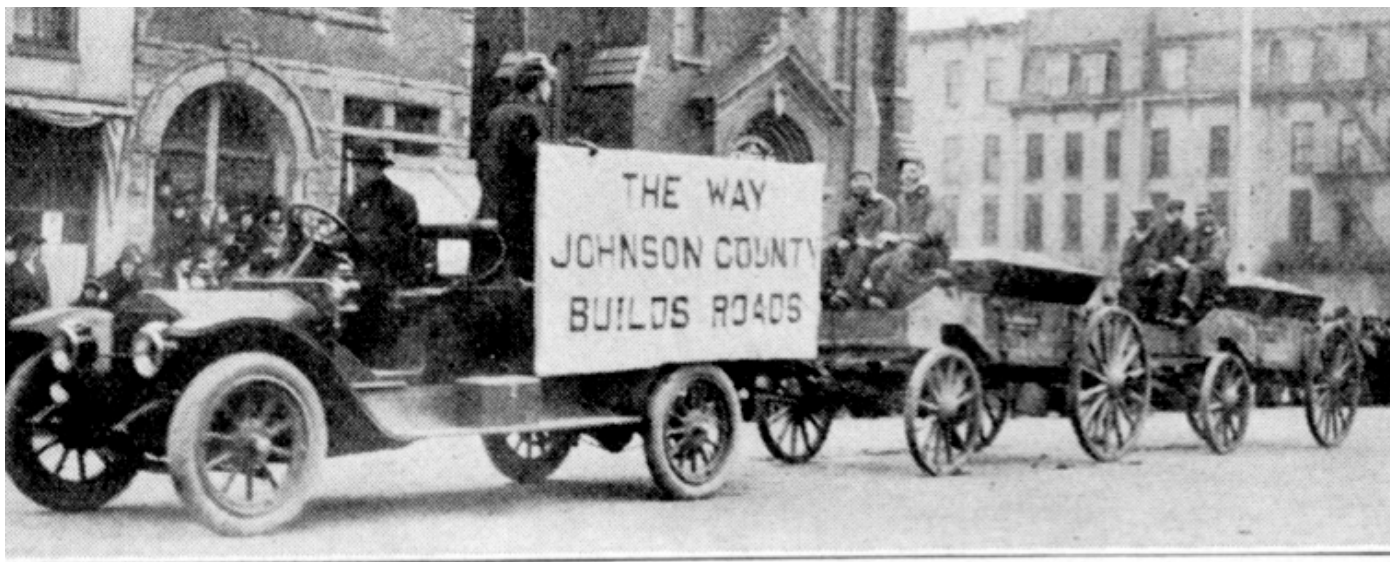
Dodge and Highway 1.

Early roads are the reason for why it can be difficult to traverse Iowa City: They were not oriented to the cardinal directions, but rather were topographic roads that followed ridges and hills. They divided a town full of steep ravines, streams, wetlands and cliffs, with the Iowa River running down the middle. These roads were constructed at a time that predated grid streets, when bridges were few, all roads were dirt and being mired in mud was normal.

Soon new roads connecting Davenport, Muscatine, Burlington, Des Moines and Marion led into the city. These new highways served Gold Rush '49ers, stagecoaches and pioneers in Conestoga wagons. Where the University of Iowa Memorial Union now stands was the Western Stage Company which dominated stagecoach travel in Iowa before they were superseded by the railroad around 1855.

Numerous hotels in town catered to legislators and travelers visiting Iowa City via the





1914 "Them Ways Is Gone Forever"

new roads. Standing from this era on North Linn Street is the 1855 hotel across from the Union Brewery, now the Haunted Bookshop. On Bloomington Street are the 1874 Holub Apartments, now Pagliai's Pizza. Nearby, at 106 E. Jefferson, is a 1849 hotel that was con-

THESE ROADS WERE CONSTRUCTED AT A TIME THAT PREDATED GRID STREETS, WHEN BRIDGES WERE FEW, ALL ROADS WERE DIRT AND BEING MIRED IN MUD WAS NORMAL.

verted from a Catholic girls' school.

By 1855, trains began connecting Iowa City to the communities where stagecoaches once ran. Still standing near the old train station are two old railroad hotels located on the 500 block of South Dubuque and the 600 block of South Clinton.

In the 1880s the Good Roads Movement was started by bicyclists to improve the abysmal road conditions. Forming a powerful lobby, they pushed road legislation in the state that culminated not in bicycle roads, but rather the paved streets of today. These early processes presaged Iowa City's biggest transportation influence: the automobile.

The routes through Iowa City were eventually improved by brick paving with new sewers

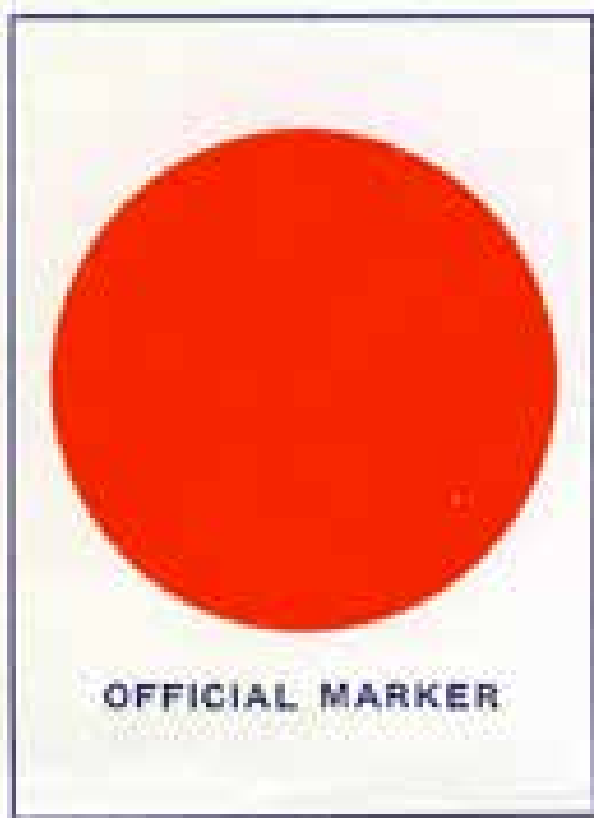
beneath. With the bricks laid and stone curbing installed, Iowa City entered a new era referred to as "Out of the Mud." Experimental roads were created when the first "bitulithic" (asphalt) paving was laid in front of Old Capitol in 1906.

By the beginning of the 20th Century, Iowa City was at the center of a motorized transportation network. Horse-powered trolleys gave way to electric trolleys, and starting in 1912, automobile boosterism began the Registered Highway Era in Iowa, and local routes were promoted by automobile owners.

The two most important multi-state routes through Iowa City were the River-to-River Road and the Red Ball Route, which became U.S. 61 and U.S. 218 respectively. These routes were marked by symbols painted on telephone poles: The Red Ball's was a white stripe and the River-to-River Road's a black "R" with-in a white stripe.

In 1916, the telephone pole at the corner of Washington and Dubuque, in front of the Jefferson





Hotel in Iowa City, displayed the symbols of more important tourist roads than any other pole in the world, with the markings of the River-to-River, Red Ball, Waterloo and Keokuk Belt Line and St. Paul-Burlington-St. Louis route, as well as the Kansas City and Gulf, the Black Diamond (now Melrose Ave.), the M. and M., the Red Cross, the Burlington Way and the Orange and White routes. At the pole's top was a 'AAA' (American Automobile Association) symbol.

In 1923, the White Way, Chicago-Kansas City-Gulf-Omaha route, St. Louis Short Line, Detroit-Lincoln-Denver Highway, Diagonal Trail and Mississippi Valley Highway, as well as the local University Trail and Iowa City-Williamsburg-Victor roads were all added to this telephone pole.

Today, the old pavement of the Red Ball Route can still be seen on Dubuque Street and a 1911 concrete culvert is still visible just south of Mayflower Hall. The Old Military Road and Red Ball Route have given way to U.S. 218. The stage coach road from Iowa City to Des Moines became the River-to-River Road, then U.S. 6 and eventually Interstate 80.

Driving excursions on the trails that became the roads and highways that shaped our city are still possible. Take the Black Diamond to Cosgrove. Drive along Dillon's Furrow Road and the Old Military Road on Highway 1 north to Solon or charming Mt. Vernon. Eastward follow the Des Moines stage route, River-to-River Road and Old Highway 6 west to Oxford. Next to U.S. 218 south of town is the Red Ball Road to Hills and beyond. **lv**

Marlin R. Ingalls is a professional archaeologist, historian and architectural historian within Iowa's office of the State archaeologist. He is a member of the State Historical Society of Iowa's Technical Advisory Network and former member of the Iowa's State Nomination Review Committee, which reviews nominations for listing on The National Register of Historic Places. He is also a consultant specializing in helping preservationists and communities evaluate, document and restore their historic buildings, neighborhoods and other historic resources.

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MIDWEST LEAGUE PART III: COVERING THEIR BASES

Part of the fun each summer is enjoying the sideshow spectacle at Midwest League ballparks.
 WRITING AND PHOTOGRAPHY BY DAVID HENDERSON

On a Thursday evening in June, Patrick Wisdom of the visiting Peoria Chiefs hit an opposite field home run just beyond the reach of Cedar Rapids Kernels right fielder Adam Brett Walker. Walker leaped and knocked against a section of the padded outfield wall sponsored by the insurance and investment provider Transamerica. A roughly 4-foot-wide strip of padding came loose, slumped and fell down on the warning track, revealing a patch of bare fence. Walker looked at it for a second, then picked up the padding and hurled it up back onto the fence. Not perfect but good enough. No stoppage of play. The show went on.

Baseball is a business, show business; in its way part of the entertainment industry, despite all the quasi-pastoral associations that surround the game. Industrial agriculture is in the air here and advertised on the outfield walls,

in case you forget you are in Iowa. Teams need advertisers and can't presume the cost of baseball alone will equal tickets sold. The players don't wear ad-splattered uniforms like NASCAR drivers or professional soccer players (at least not yet), but commercial and carnivalesque appeals abound.

Promotions, freebies, amusements and spectacle are legion in the Midwest League: concerts; fireworks; bouncy houses; bobbleheads; acrobats and flaming baton jugglers; ring toss to win a tricycle; refrigerator, keg and used car giveaways; Kids Run the Bases Sunday; Superman, Star Wars and Trek Nights; Flat Screen Family Sunday; Disco Night; Tattoo Night (patrons get season tickets for getting inked with the team logo); Cowboy Monkey Rodeo; CHiPs Night at the Ballpark, featuring Erik Estrada; and Wrestling Night at the Ballpark, featuring George "The Animal"

Steele (who has a master's degree). The circus is always in town.

All this might be beneath the dignity of high-minded purists, but schtick—however corny—seems to be essential. The Kernels' mascot Mr. Shucks dances "Gangnam Style." Free t-shirts are thrown from atop dugouts, flung from slingshots, launched from "blast-ers" as a golf cart zooms around the perimeter of the field. Two fans are brought on the field between innings, rest their foreheads on the handles of baseball bats and spin around until dizzy, then race off on crutches.

Local KGAN sports director Jared Aarons, displaying a refreshing lack of fake broadcaster gravitas, moonlights for the Kernels as a between-innings on-field MC. Dressed as a banana he judges a footrace between three slices of pizza, later he dons a hot dog costume and postgame he is Luigi (of *Mario Brothers*



fame), directing kids to stay behind the side-line ropes before a helicopter arrives to drop candy on the field.

You can see Superman, Captain America, Batman and Spiderman roam the aisles hawk-ing concessions, molded foam torsos highlighting their heroic pecs and abs.

“Cotton candy here!” says Superman. “Best cotton candy in the game of baseball.”

“Yes, this is my day job,” the Man of Steel proclaims after another pass around the con-course.

When the Cedar Rapids grounds crew rakes the infield, barely dirty bases are removed and replaced with brilliant white ones. Then the Noelridge Dental Tooth Fairy, a young woman with diaphanous wings strapped to her back, skips lightly—no, floats and hovers—from station to station, brushing the bases with a gigantic toothbrush.

BASEBALL IS A BUSINESS, SHOW BUSINESS; IN ITS WAY PART OF THE ENTERTAINMENT INDUSTRY, DESPITE ALL THE QUASI-PASTORAL ASSOCIATIONS THAT SURROUND THE GAME.

The Quad Cities River Bandits, now an affiliate of the Houston Astros (after the St. Louis Cardinals signed a new player development contract with Peoria, ending an eight-year relationship with the River Bandits), play their games at Modern Woodmen Park on the banks of the Mississippi River in Davenport. Known as Municipal Stadium when it opened in 1931, it was re-named John O'Donnell Stadium in 1971 to honor a legendary sports editor. When the Main Street Iowa ownership group took over in 2007, the stadium was re-dubbed Modern Woodmen Park, after “fraternal financial service provider” Modern Woodmen of America signed on for a 10-year naming rights contract.

Just beyond right field the Centennial Bridge stretches across the river to Rock Island. Great views are enabled by a walkway that stretches around the entire perimeter of the ballpark. It is so beautiful you might not even mind the clouds of mayflies and other insects in the thick summer air.



If you don't want to deal with insects and heat, and have the money, many climate-controlled luxury suites have been installed in the last decade. Massive renovations in 2002 made room for more convenient food and drink offerings on the concourse, a large team store

WHEN IT REACHES FULL-HEIGHT, PLAYERS EMERGE FROM THE CORN, "FIELD-OF-DREAMS-STYLE" DURING PREGAME INTRODUCTIONS.

and the Mediacom Sports Lounge. In 2008, a few rows of corn were planted near the River Bandits bullpen. When it reaches full-height, players emerge from the corn, "Field-of-Dreams-style" during pregame introductions. Attendance has been on the rise for the last decade in the Quad Cities, averaging 3,582 a game in 2012, versus 1,729 in 2002.

But not everyone loves the changes. Steve Holmes, producer of the 2001 documentary *The New Ball Game*, understands the business pressures on minor league franchises, but

laments the passing of the smaller, more intimate experience at the ballpark.

"I grudgingly accept that it has to be that way," Holmes told me for a radio feature in 2011. "And if, for whatever reason, this team doesn't draw, there are plenty of cities that would love to have the River Bandits. So, I hated the renovation. I thought it was a much classier, quainter ballpark the way it was before the renovation was done."

New things keep coming. Partnering with the City of Davenport, the River Bandits' ownership group added a 300-foot dual zip line and a 25-foot climbing wall to the entertainment beyond the diamond for this season. A ferris wheel was slated to start circulating on the edge of the ballpark in June, but that piece of Coney Island on the Mississippi is on hold for a bit, as spring flooding postponed the project. A carousel and an immersive "4-D" movie theatre with vibrating seats and mist effects are in the works as well.

Is it a ballpark or an amusement park? Yes. **lv**

Multimedia reporter @DavidVHenderson regrets not having met George "The Animal" Steele.



ADDRESSING PERSONHOOD

Delineating life in the intensifying debate around abortion
BY MATT SOWADA & VIK PATEL

As we recently saw with the Wendy Davis filibuster in Texas, the abortion debate has started heating up again. Many conservative states appear to be competing to see who can ban abortions at the earliest stage of pregnancy, and in August, Mississippi may become the first state to de facto ban abortion clinics through rigorous regulation. To those on the Left, this push often feels like a relentless assault on a woman's right to choose. Is compromise possible, or are we doomed to argue about this forever?

MATT SOWADA: Vik, I've had a bit of an epiphany: I am pro-life and I'll bet you are too. This might be slightly shocking coming from someone who self-identifies as a feminist and believes that abortion ought to be safe, legal and rare. Furthermore, I'm sure you're sitting there saying to yourself, "Come on Matt, I think I'd know if I was pro-life or not"—but hear me out. What I'm saying is that I fundamentally agree with the way the Right tends to frame the abortion issue, just not with their conclusions. To me, the key question that we have to answer in the abortion debate is one of personhood.

In our society, we do sometimes consider it morally appropriate for one human being to extinguish the life of another, but only in very rare circumstances. Typically, we only agree that killing a person is acceptable when doing so seems like the only way to protect the life of an innocent. Think of a sniper dropping a kidnapper in a hostage situation. Obviously, you can see where I'm going with this. When is the fetus not just alive, but a person? Traditionally, there have been two main answers to this question: at conception or at viability. Doesn't the fact that virtually no one argues that someone ought to have the right to abort a fetus that has been developing for eight and a half months (without extremely good reasons) indicate that this debate is really about human "life" and not "choice"?

VIK PATEL: I think you're right that the way in which discussions of late-term abortions are framed show that this issue is ultimately

about when a fetus should be treated as a person, so let's examine the legal ramifications of the two traditional criteria for personhood that you brought up: conception and viability. I don't think that defining conception as

THE WAY IN WHICH DISCUSSIONS OF LATE-TERM ABORTIONS ARE FRAMED SHOW THAT THIS ISSUE IS ULTIMATELY ABOUT WHEN A FETUS SHOULD BE TREATED AS A PERSON

the beginning of personhood is either morally right or legally feasible. After the fertilization of an egg, there are many factors and a bit of random chance that determine whether or not that fertilized egg will implant itself into the wall of the uterus and whether or not the pregnancy will successfully continue after implantation. If we define the beginning of personhood as that of conception, then a woman's eating and exercise habits could be used against her in pursuit of a manslaughter charge if she were to have a miscarriage. We all can agree on the ridiculousness of such a legal framework. Viability, on the other hand, seems to be a much more reasonable criterion. However, we have seen the moment of viability moving closer and closer to that of conception, and even though they are far apart now, there's no reason to believe that we will not eventually develop technology that would allow for a fetus to develop completely outside of the uterus.

To better understand the beginning of personhood, I think it would be informative to examine the end of personhood: death. In our society, a person is legally dead at the moment of brain death. Even if the body can be sustained by artificial means we consider a person to be dead after their brain stops functioning. Likewise, we should consider the beginning of personhood to be when the brain starts functioning. Putting an exact date on this will likely require more study of fetal development, but the line will probably fall between eight and nine weeks, when neurons start to

develop, and 20-26 weeks, when sustained electrical activity starts in the neocortex of the fetus. Unfortunately, the focus of *Roe v. Wade* on the right to privacy has distracted our society from agreeing on when personhood begins and has left the door open for those who wish to ban abortion.

MATT: Well, choosing the beginning of "brain life" as the beginning of personhood makes sense to me, but I'm struck by your jab at *Roe v. Wade*! That decision has been taking a pounding lately, and not just from the Right. Back in May the Huffington Post reported that Justice Ruth Bader Ginsberg commented on the toll the conservative "backlash" to *Roe v. Wade* has had on American political process, saying the decision went "too far, too fast." I mean, it's true that we've been arguing about it for 40 years now, and as you pointed out it has been distracting, but what's the alternative? If *Roe v. Wade* had been decided differently we'd still be debating the topic of abortion, just likely at the state level. The biggest difference would be that thousands and thousands of women would have been forced to get dangerous back-alley abortions instead of medically supervised ones.

It sounds like we mostly agree on this one, but just to make sure you get a chance to alienate every single person in Iowa City, I've got one more question for you: What does our definition of personhood mean for pregnancies that are the result of rape or incest? Should society force women to carry a baby to term once it's become a person in *those* cases? After all, it's not the fetus's fault it was conceived under such deplorable conditions, but it also feels wrong to force pregnancy on someone who is unwilling.

VIK: Though rape and incest are terrible injustices, once a fetus passes the point of personhood then it should have the same rights afforded to any other person. As such, the only reasonable justification for a very late-term abortion would be if continuing the pregnancy endangers the health of the mother. However, before that transition into personhood an abortion should be safe, legal, accessible and entirely the choice of the woman. **IV**

Vikram Patel and Matt Sowada are the friendly adversaries behind the twice-weekly ethical debates series, American Reason. Listen on KRUI every Sunday from 4-5 p.m.

HERB NERDS

A local CSA hopes to prune common misconceptions about weeds
 WRITING AND PHOTOGRAPHY BY DAWN FRARY

Most people go to great lengths to rid their yards of plants they deem to be “weeds.” These so-called weeds are invasive and unattractive and might as well just be wiped out, right?

An Iowa City herbalist group, Wild Rose Apothecary, is looking to change that perception; it’s their mission to inform weed-haters that wild-foraged herbs like dandelions, cleavers, plantain and chickweed actually have a place in our homes.

In early 2013, Christina Mitchell, Christy Andersen and Mandy Dickerson formed Wild Rose Apothecary, an herbalist and Community Supported Agriculture (CSA) group, with the intention of spreading the good word of the wild herb. In addition to handcrafting small-batch herbal products using fresh, local and ethically-obtained wild plants and local beeswax, they also feel it is crucial to help people

in the community develop a practical knowledge of herbs. “It’s important to tune in to and take a lesson from the nature most present with us, in the local landscape,” the group said in an email. “The medicine plants here insist on staying here for a good reason. They fit in and become at home in a place that needs them.”

Plantain (a common local wild herb) has both internal and external healing qualities. It can be used to draw out dirt or infection from wounds, to treat boils and inflamed skin. It can also relieve burns, insect bites and poison ivy rashes, in addition to being ingested to soothe coughs and encourage expectoration during a cold, or to treat ulcers of the mouth, throat and stomach. Dandelion, the bane of many a lawn, is actually a “supreme liver tonic,” and a blood-cleanser that also encourages better digestion.

The Wild Rose Apothecary CSA—the first herbal CSA in the area—will begin in July and run for six months. Monthly shares will

be tailored specifically to families’ needs and will include salves made from herb-infused oils and local beeswax, infused vinegars, body lotions and creams, body sprays, massage oils, homemade incense, dried herb blends, elixirs, tinctures, kombucha and snacks. Membership rates start at \$25 per month for a half-share and \$40 for a full share.

The herbally-curious are encouraged to take a cue from the ladies of Wild Rose Apothecary and venture out into their own backyards in search of edible and medicinal plants. Other local herb foraging hotspots include Hickory Hill Park and Lake Macbride Nature Recreation Area. “It’s empowering to take your health into your own hands. Using herbs both as a preventative and as a curative is a way to do that,” says Wild Rose Apothecary member Christina Mitchell. “Part of the medicinal benefit of herbalism is learning that a pill isn’t a cure all; that we have to slow down to let medicines work and healing begin.” **IV**

Dawn Frary is a photographer and artist from Iowa City. She is pleased to have learned that most of the “weeds” in her yard are actually useful. Visit her at dawnfrary.com.

COMMON LOCAL HERBS AND THEIR USES*

SOURCE: WILD ROSE APOTHECARY
 wildroseapothecary.blogspot.com

COMFREY (*Symphytum officinale*)

A cell regenerative; good for light cuts, bruises, sprains and broken bones; increases your white blood cells

HOREHOUND (*Marrubium vulgare*)

Helps with lung congestion, coughs and colds

COMMON YARROW (*Achillea millefolium*)

Fever reducer, antiseptic and anti-inflammatory

EVENING PRIMROSE (*Oenothera speciosa*)

Good for skin, GI tract and PMS symptoms

JEWELWEED (*Impatiens capensis*)

Remedy for poison ivy; often grows near poison ivy

CATNIP (*Nepeta cataria*)

Good for the nervous system and relaxation

WHITE SAGE (*Salvia apiana*)

Burned for ceremonial purposes; used to clear energy and for its cleansing properties

MINT (*Mentha*)

Tasty; helps with nausea, fevers and digestion

BLACK RASPBERRY (*Rubus occidentalis*)

Helps with menstrual and reproductive health; high in calcium

WOOD SORREL (*Oxalis montana*)

A diuretic, it treats indigestion and also cleanses the blood

MULLEIN (*Verbascum thapsus*)

Good for dry coughs and lung congestion, flower oil is good for ear infections

CLEAVERS (*Galium aparine*)

Really good for your lymphatic system and swollen lymphs

CHICKWEED (*Stellaria media*)

One of the most nutritive of wild spring greens, assists in the bodies absorption of vitamins and minerals

SOLOMON'S SEAL

(*Polygonatum canaliculatum*)

A supreme musculoskeletal helper

YELLOW DOCK (*Rumex crispus*)

An iron nutritive and liver cleanser; aids digestion

HORSETAIL (*Equisetum arvense*)

Strengthens the hair, skin and nails

PLANTAIN (*Plantago major*)

Excellent skin healer; draws out infections, thorns and splinters

**Of course, before ingesting anything obtained in the wild, it is important to be certain of the plants' identities: Consult an herb guide or website to verify anything before use or ingestion.*

Recommended Resources on Foraging

- talk to local small farmers
- herbmentor.com (membership site)
- mountainroseherbs.com
- bearmountainherbs.com
- herbcraft.org
- 7song.com
- frontiercoop.com



lavender
in olive
& coconut
oils

dandelion
in olive
5/2

Arnica
st. oil
in olive

CHICKEN LITTLE REVIEWS:

BRIX CHEESE SHOP AND WINE BAR | 209 N. LINN ST.
FACEBOOK.COM/BRIXCHEESESHOP

On a rare rain-free afternoon in early June, I was feeling peckish and decided to risk crossing the road for a bite at Brix, one of Iowa City's newest Northside eateries.

Brix is a place I often overlook for lunch, partly because it's only been open since last December, and also because I have never been quite sure what I would find on the menu. Can one make a meal on wine, bread and cheese alone?

Luckily, once I'd seated myself at the counter and gotten a peek at the lunch options, my worries were put to rest. Lunch at Brix features a well-rounded mix of unique sandwiches, salads and appetizers. The fare is heavy on the cheese and cured meats, as one might expect of a shop specializing in just that.

My first choice for lunch was the Trattoria Panini, a grilled sandwich featuring cured meats, cheese and olive muffaletta. Sadly, Brix was all out of the muffaletta, and while a substitute was offered, I felt the olive was what made the sandwich special.

I let that disappointment slide like water off a chicken's back, and made a new selection: The Classic sandwich for \$9. The Classic is made with La Quercia prosciutto, Délice de Bourgogne cheese, deli pickles and SoNo champagne and garlic mustard. It is served cold on Motley Cow ciabatta bread. I substituted the side of chips that comes with every sandwich for a \$3 Brix house salad of mixed greens, salami, Parmigiano Reggiano and red wine vinaigrette. To complete my meal, I ordered a half pour of Sauvion Vouvray for \$4.

While I waited for lunch to arrive, I sipped my wine in Brix's cozy, inviting space. Not only is Brix a sit-down eatery, it also offers a deli counter stocked with meats, cheese and condiments to-go.

When my order arrived, the greens were slightly bitter and crisp, with a generous garnish of meat and cheese. For just \$3, this salad is one of the best lunch buys in town.

The Classic arrived on a small wooden cheese board, a nice nod to the restaurant's theme. The combo of prosciutto, pickle and the creamy Délice was reminiscent of one of my favorite Midwestern potluck items—the infinitely delectable pickle roll.

Please, let me be clear: This is not your Grandma's pickle roll. For one thing, holy cow the pickles! They were cut thick, they were crisp and sour—they were basically a perfect specimen of pickleness. My server informed me that these special pickles were from Brooklyn Brine Company.

Délice de Bourgogne, which replaces the cream cheese element of the "pickle roll" concept, isn't exactly the bland, foil-wrapped cube you're used to, either. This earthy, mushroomy, velvety-soft cheese melded perfectly with the briney pickle, the champagne-garlic mustard and the salty, Iowa-made La Quercia prosciutto.

The slight sweetness of the Vouvray was a nice accompaniment to meal's salty, rich flavors.

Overall, lunch at Brix is a charming, easygoing experience. The small but elegant menu places gourmet ingredients from around the world alongside neighborhood favorites like Oasis hummus and Motley Cow bread. And while there wasn't any dessert on the menu that day, it is clear that Brix is a real Iowa City sweet spot. **IV**



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12 OZ CURLS

PILSNER URQUELL

PILSNER URQUELL BREWERY | CZECH REPUBLIC
BREW OF THE MONTH: JULY

For July, my instinct tells me to recommend a Czech pilsner. Light, refreshing, grassy and perhaps a touch skunky at first, I think the style not only suits hot, humid days, but also complements the aromatics I associate with summertime. After being disappointed by other versions of the style, I am falling back on the original pilsner: Pilsner Urquell, brewed by the Pilsner Urquell Brewery in Plzeň (Pilsen), Czech Republic.

If you have tried Pilsner Urquell before, consider this a recommendation to revisit a classic. Frankly, I was pleasantly surprised by Pilsner Urquell because it pales the likes of Staropramen and Rebel, especially when it comes to the quality I love most about European pale lagers: a grassy aroma reminiscent of a meadow or freshly-cut hay. The Czechs apparently love it, too: They drink the most beer per capita in the world.

First brewed in 1842 in the Czech town of Plzeň, which lent its name to the style, Pilsner Urquell is best served in a tall, slender and tapered pilsner glass. The color is clean, clear, gold and after pouring into a glass, a finger of fluffy, white head will slowly dissipate.

Pilsner Urquell indeed offers classic aromas of freshly-cut hay or meadow grass, as well as the scents of pale malts, subtle herbal spice, hints of honey and a splash of lemon. A strong, skunk-like smell may be present if the bottle has been exposed to light. (The skunky aroma is caused by hop compounds reacting to light—call me weird, but I think it is a quintessential characteristic of the style. Breathe it in and revel in it!)

The taste is crisp and clean. Like the smell, the flavor is earthy and grassy, complementing the taste of breadly pale malts, herbal spice that lingers on the tongue, a sharp bitter bite, lemon and hints of apple and strawberry. **lv**

SERVING TEMPERATURE: Drink cold at 40°F.

ALCOHOL CONTENT: 4.4 percent ABV.

FOOD PAIRINGS: In his book *Tasting Beer*, Randy Moser suggests pairing the style with a "wide range of lighter food, such as chicken, salads, salmon, bratwurst."

WHERE TO BUY: It is available at most beer retailers. It is also served at a number of local restaurants and bars.

PRICE: \$8.50-\$9 per six-pack.

Casey Wagner lives in Iowa City.

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LUCY IN THE SKY WITH DIZZLE

El-P talks his collaboration with Killer Mike and their psychedelic new album, *Run the Jewels* • BY KEMBREW MCLEOD

Last year, Killer Mike and El-P steamrolled their musical competition with their respective albums *R.A.P. Music* and *Cancer 4 Cure*. Both artists have garnered plenty of attention over the years—Killer Mike made his initial splash on Outkast's 2000 album, *Stankonia*, and El-P began in the early 1990s with the late, great Company Flow. But in 2012, their profiles skyrocketed. The outstanding *Cancer 4 Cure* further developed the producer and MC's singularly dark, claustrophobic musical vision, but El's production work on *R.A.P. Music* was the knockout punch. Although he only did one guest verse on that Killer Mike album, it was most definitely collaboratively conceived and executed. *Run the Jewels*, which was released as a free download on June 26, further extends the duo's winning streak. I spoke with El about the album and a supporting tour that will bring them to Gabe's on July 18, as well as Pitchfork Music Festival on July 21.

LITTLE VILLAGE: *How was working on Run the Jewels different than working with Mike on R.A.P. Music?*

EL-P: It was much more of a loose vibe. *R.A.P. Music* was fun too, but Mike also really wanted to make a statement with that. With *Run the Jewels*, we kind of let whatever happen, happen. The vibe was a hell of a lot more loose.

LV: *Tell me more about the album.*

EP: It's an homage to all the great groups we love. We came up on EPMD and Run-DMC, and even Red and Meth [Redman and Method Man]. With those two, you had two MCs who are monsters in their own right and they came together to make something incredible. Even with group projects today, most of the time it just sounds like a bunch of people waiting to take center stage. Doing a genuine group is different because you're working out how you play off each other and all that. Doing this record with Mike, we were pushing each other to say the ill-est shit and kept bouncing ideas off each other. I

think we really nailed it. When you listen to this record, it's not some phoned-in shit.

LV: *Was most of it done together in the studio, or did you send tracks back and forth?*

EP: It was done in the studio, together. I can't work like that, sending tracks back and forth. Me and Mike, we did *R.A.P. Music* in the same room, and that's how we make all our records

THERE'S A VIBE BETWEEN US THAT'S VERY SPECIAL AND VERY INTEGRAL TO THE WAY [KILLER MIKE AND I] WORK, AND THAT CAN'T BE MAILED IN.

- EL-P

together. There's a vibe between us that's very special and very integral to the way we work, and that can't be mailed in. So basically, we went into a studio in upstate New York and took a lot of psychedelic drugs and smoked a lot of weed and just fuckin' did it.

LV: *Run the Jewels sounds like even more of a headphones album than your previous productions. The songs are pretty trippy.*

EP: The record is really a psychedelic record. It is. The songs we put out there [in advance of the release] are things that we thought would get people excited in general, but when you get deeper into the record you'll hear that a lot of it was written under the influence of psychedelics [laughs].

LV: *Why did you two decide to give it away for free when, obviously, it cost money to make it—with studio time and everything else.*

EP: Yeah, it costs money, but there's more than one way to skin a cat these days, you know? Let me put it to you this way. Mike and I had a great year, last year, and we were in a position to fund this record. It just felt natural. We didn't want to ask a label for money and all that goes into that, waiting to schedule a record, that process. Why not invest in ourselves

and put something out into the world that is great, and see what comes back to us? It's a little bit of a risk, but then it's a risk to do anything. More than anything else, it felt right. Fuck it. We're not here to compete on an industry level, so we just wanted to put a record out that says none of that matters. We wanted to put out a record that can compete artistically, and on that merit alone. Who cares what we sold the first week? I've been in the industry a long time and I've done it every which way, and I'm not convinced that doing it the traditional way is really the best way anymore.

LV: *What's the format for the tour? How are you dividing up your sets when you come to Iowa City?*

EP: It's a fuckin' extravaganza. We're putting on a big show. Besides Despot and Kool A.D., me and Mike are doing separate sets and then we're combining to do a full *Run the Jewels* set. It's hopefully gonna give everything people want. Me and Mike want to feed our own individual fans, but also give them something new.

LV: *And what about the Pitchfork appearance? You two are billed separately. Are you doing collaborative sets too?*

EP: We're figuring that out right now [laughs]. We're playing our own sets, but we'll each definitely be up in each others' sets as well.

LV: *Do you have another album planned for the near future? Are you working on anything?*

EP: I have nothing planned for the future. Right now I'm just letting the universe decide. As a policy, I am not going to try to control what the next thing is. Philosophically, if you put your best foot forward, something good is going to happen. I've spent a lot of years trying to plan and figure things out, but I found that the second I stopped worrying about that was the second I became happy and started making more music. **LV**

Kembrew McLeod's two-year-old son Alasdair recently schooled him about dancing: "You have to let the beat drop, and then you start dancing!"

<< EL-P

Collage by Brendan Wells

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STUDIES ABROAD

From this UNESCO City of Literature, four writers recount their journeys to countries where censorship reigns • **BY AMY MATTSON**

This past March, four writers boarded a plane for the third millennium. There wasn't anything particularly remarkable about the vessel in which they traveled, but rather the purpose of their journey.

The travelers were literary ambassadors, dispatched to lands that had once embraced the beginnings of civilization, but whose stories are now unsung around most of the globe. These writers ventured to Uzbekistan and Turkmenistan on a creative tour that included readings, lectures and cultural stops along the ancient Silk Road.

Their aim was to encourage collaboration, and their hope was to nurture and inspire authorship and promote readership of lesser-known and, as of yet, un-translated works. "For me [the trip] was a great success," said Christopher Merrill, Director of

The University of Iowa International Writing Program and a traveler on the trip. "Our writers came away enriched, and the reactions of the students we met were thrilling. Both sides began to break down stereotypes and learn about one another's literature."

The smiling poet and nonfiction writer went on to note several anecdotes about the journey, including the curious fascination the Turkmens hold for Mayne Reid, a late 19th-century American novelist and author of the *Headless Horseman*.

This interest in Reid, (who is arguably not as integral to the United States literary tradition as the Turkmens seem to think), prompted Merrill and his fellow travelers to perform an intervention of sorts. "We felt it was our job to mention some other writers," he said with a chuckle.

Nevertheless, in locales known for authoritarian regimes and glaring restrictions

on media freedoms, the fact that such a trip could take place at all might be considered a triumph. Turkmenistan ranks almost dead last on the 2013 Reporters Without Borders World Press Freedom Index, and Uzbekistan is among the top 10 most repressive media climates in the world, according to watchdog organization Freedom House.

"It was a great surprise that we were able to pull this off," admitted Merrill. But perhaps the larger revelation—at least for some of the trip's attendees—was that the creativity and artistry of the word has an enduring power, even amid oppression.

Tour participant and bestselling novelist Ann Hood noted that she was struck by the writers she met in both countries. "I was moved by their passion, and by the way literature somehow survives," she said.

"To have seen parts of the Silk Road, ruins

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CLOCKWISE FROM TOP LEFT:

>>Building-sized portrait of President Gurbanguly Berdimuhamedow of Turkmenistan

>>Carpet Day, Turkmenistan

>>Participating writers Christopher Merrill, Chinelo Okparanta, Steven Kuusisto and Ann Hood rest outside the Registan—Uzbekistan

(Photos by Kelly Bedeian)

that have gone unnoticed and art and culture that I was unfamiliar with makes me happy to be part of this world,” she said. “But it also makes me consider [the ways in which] people live and write without basic freedoms.”

For Nigerian-born Iowa Writers’ Workshop graduate Chinelo Okparanta, the strong sense of cultural pride fused with the marginalized literary voices that composed the Uzbek and Turkmen tradition prompted comparisons with her native land.

Okparanta noted that in Nigeria more than 200 spoken languages exist. As a result, it’s rare for written work to make it out of her country and into a tongue that’s accessible to global populations.

“Literature is a preserver of history,” she said. “There are important stories being told, but if only select people have access to them, the world loses a part of itself.”

Merrill would likely agree. Both he and Okparanta stressed the critical import of bringing lesser known literature to the United States and Western hemisphere by way of translation, and in turn, introducing American literature to populations traditionally isolated from the influences of international authors.

In a blog about the trip, the memoirist Steven Kuusisto spoke of the “abiding and peculiar” nature of America itself. He writes that here, “almost everyone comes from someplace else, that we tend as a nation ... to value stories that exemplify the struggle for human rights.”

It is not a stretch to assume that literature is a uniting force, bridging cultural boundaries to bring about change and understanding that transcends all kinds of borders. And perhaps that is the abiding principle under which creative endeavors, and the International Writers’ Workshop, ultimately thrive. **iv**

Amy Mattson is a freelance writer and editor with a penchant for travel. You can reach her at amy.e.mattson@gmail.com

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SUMMER SESSIONS

Channels are thinking beyond the rerun and replacement TV, as more shows premier during summer months • BY MELISSA ZIMDARS

Not too long ago, the beginning of summer marked the end of the TV season. As a child this annoyed me because summer meant that I finally had free time to watch all the television I wanted, yet nothing was on besides reruns and episodes of *Murphy*. I thought the explanation for this was that people spent more time indoors in the colder months, and therefore, were assumed to watch more television: It didn't make sense to debut new shows when everyone was outside enjoying the sun and competing in intense games of croquet and bocce ball.

Another explanation for the traditional TV season goes back to the early radio days when there were only a few national advertisers, namely car companies. New cars were always introduced in September, so companies were willing to pay the most to advertise those vehicles in the fall, and ad rates declined as the months progressed. New radio seasons were timed to earn the most money, and television simply adopted the same model.

Regardless of the origin, fall start dates are still used to create buzz and excitement by the networks; however, the traditional season no longer also means a summer TV wasteland or endless reruns of ABC's *Wipeout* (not that there's anything wrong with that) as more and more channels eschew the traditional season all together. Now, some of the best shows continue into the warmer months (*Game of Thrones* and *Mad Men*) or have seasons beginning in the summer (*The Real Housewives of New Jersey*, *So You Think You Can Dance?*, *True Blood*, *Dexter* and my favorite, *Breaking Bad*).

There is also an increasing number of totally new shows debuting every summer. Some of them have the potential to become favorites or rise to the status of "quality," while others are worth checking out just because they are completely insane. Here are a few highlights:

THE GOODWIN GAMES

FOX, PREMIERED MAY 20

This summer sitcom features three adult siblings who compete for their father's \$23 million inheritance by engaging in a series of challenges. Produced by the same people as *How I Met Your Mother*, I was first drawn to

the show because I am in love with Scott Foley (from *Felicity* and more recently, *Scandal*), but stuck around for the endearing dynamic between the three siblings and the flashbacks that tell the eccentric stories of their lives

UNDER THE DOME

CBS, PREMIERED JUNE 24

This show is an adaptation of Stephen King's novel of the same name, and explores a small Maine town that mysteriously and abruptly finds itself disconnected from the world by a giant, invisible dome. The show is written by *Lost* alum Brian K. Vaughan and produced by Steven Spielberg, which like it or not, gives the show instant credibility. Plus, similar to every other show this summer, there is a murderer on the loose!

RAY DONOVAN

SHOWTIME, PREMIERED JUNE 30

Starring Liv Schreiber, *Ray Donovan* is like the masculinized version of ABC's *Scandal*. Schreiber plays a fixer of other people's problems (mostly those of celebrities and politicians), but his own life is complicated when his father (played by Jon Voight) is released from prison early. Shown sticking a gun in someone's mouth and dancing around in a towel with a cigarette dangling from his lips in the trailer, Voight looks like a pretty intense father figure to deal with. Because it's playing on Showtime, there is bound to be lots of nudity (not to be ageist, but finger's crossed that it's not Voight's) for your enjoyment.

THE BRIDGE

FX, JULY 10 PREMIERE

This show is a Scandinavian remake about two detectives tracking a serial killer active along the U.S.-Mexico border. The show deals with cartels, poverty, immigration and other border issues as the detectives, and an unwillingly involved journalist (played by Matthew Lillard), try to unravel the mystery. The creative forces behind this remake also produce Showtime's *Homeland*, which bodes well.

**SUMMER REPLACEMENT TV**

sometimes consists of Paris Hilton's *The Simple Life* (2003-2007, FOX) or *The Real Wedding Crashers* (2007, NBC), but it's far from a wasteland considering some of the best shows have started during the "summertime." Below is a list of my favorite shows that premiered in the warmer months:

- 1) *The Wire* (June 2, 2002; HBO)
- 2) *Seinfeld* (July 5, 1989; NBC)
- 3) *Beyond Belief: Fact or Fiction*
(May 25, 1997; FOX)
- 4) *It's Always Sunny in Philadelphia*
(August 4, 2005; FX)
- 5) *Survivor* (May 31, 2000; CBS)
- 6) *Six Feet Under* (June 3, 2001; HBO)
- 7) *The Real World* (May 21, 1992;
MTV)
- 8) *Reno 911!* (July 23, 2003; Comedy
Central)
- 9) *Nip/Tuck* (July 18, 2003; FX)
- 10) *Burn Notice* (June 28, 2007; USA)



The Bridge

LOW WINTER SUN
AMC, AUGUST 11 PREMIERE

Based on a British miniseries (it's amazing how many U.S. shows are adapted from foreign programs), this drama is scheduled to

follow *Breaking Bad* on Sunday nights. *Low Winter Sun* features Mark Strong (from *Zero Dark Thirty* and *Tinker Tailor Soldier Spy*) as a Detroit police detective who finds it increasingly difficult to distinguish the cops from the criminals, the good guys from the bad guys.

The premise isn't that unique, but it promises to show us "the dark side" of motor city—as if any of us ever read about its bright side?

Lastly, and not for the faint of heart, there are a slew of other new and crazy shows to check out. *Does Someone Have to Go?* (FOX, premiered May 23) will make you feel better about your own crappy job as employees take over their companies and vote people out. *The Haves and the Have Nots* (OWN, premiered May 28) is being called the *Downton Abbey* of the south, and is a soapy melodrama that explores the relationship between an affluent family and their impoverished employees. While neither of these are practically good, their premises are definitely amusing and both make for good summer guilty pleasures. Plus, watching these two shows—and a few others that I'm too embarrassed to mention here—make me feel all the more thankful that summer TV has come a long way from what I remember as a kid. **IV**

Opposite of most people, Melissa Zimdars actually watches more TV in the summer (mostly because she has an irrational fear of lawn darts).



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THROUGH AUG. 11 | Photo by Rachel Jessen

LUXURY FOR YOUR LAP

Ombre napkins perk up patio dinner parties • WRITING AND PHOTOGRAPHY BY FRANKIE SCHNECKLOTH

Like I mentioned in my last column, I can really get behind simple indulgences. Whether it's flowers, stationery or items for the home, anything that elevates the ordinary to even *slightly* luxurious is right up my alley. I could make a list a mile long of the little luxuries I love, but it's outdoor dining season at its finest these days, so I've turned my attention to the table. Enter: Cloth napkins—the perfect addition to any summer table. And dip-dyeing a plain napkin to get an ombre effect (where the color graduates from light to dark) is an easy way to bump it up a notch.

STEP 1: LOCATE ALL YOUR MATERIALS

You'll need:

>> Fabric dye the color of your choice (powder or liquid)

>> Cloth napkins (You can really go crazy and sew your own napkins from some cotton fabric if you like. Otherwise, white napkins from any big box store will work perfectly.)

>> Gloves (so your hands don't turn blue—or whatever color you are working with)

>> Pants Hangers (the kind with the clips)

STEP 2: MIX UP YOUR DYE

Follow instructions on the package to achieve the best results. I used powder dye and typically, mixing 1 box of powder dye, 1 cup of salt and 4 cups of very hot water works well. Be sure to stir the mixture well, and once the powder has dissolved, you can put the solution into a plastic bucket. Top off with an additional 2 gallons of hot water and a tiny drop of liquid laundry detergent.

STEP 3: STACK THE NAPKINS

Wet the cloth napkins thoroughly and squeeze out excess water. Then think about how you want the napkins dip-dyed. You can leave the napkins unfolded, which I did because I like the look, but this means just one edge of the napkin was dyed. For a different effect, you can fold your napkins in half lengthwise so two edges of your napkin are dyed leaving a white space in the center. After you've decided how you want the napkins to be dyed, flatten, fold (optional) and stack them. Once the napkins are stacked, you may want to clip them all into the pants hanger to make the next step a little easier.

STEP 4: DIP-DYE

You'll work in three stages here, in each stage dying a little more of the napkin, so plan accordingly. Think ahead to how you want the napkin to look when its finished, folded and ready for use, making sure that you don't dye too much of the napkin so that some of the





undyed portion of the fabric still shows when its set on your table.

Dip the bottom edge of napkins into dye (about 2-3 inches if you are using a 12-inch napkin). The hanger can drape over the outside of the bucket here. Napkins will sit in the dye for 10-15 minutes at this stage. When time is up, lower the napkins further into the dye (submerge an additional 2 inches of the napkin into the liquid). At this second stage, leave napkins in the dye bath for 10 minutes. In the third stage, dip the napkins just a bit lower (one more inch for a 12-inch napkin) into the dye and wait 5 minutes.

STEP 5: RINSE, RINSE, RINSE

Rinse your napkins in cool water being sure to keep the undyed portion at the top near the faucet so excess dye drains away from the

white area. Then rinse your napkins in hot water until the water runs clear. Hang napkins to dry.

STEP 6: RINSE SOME MORE

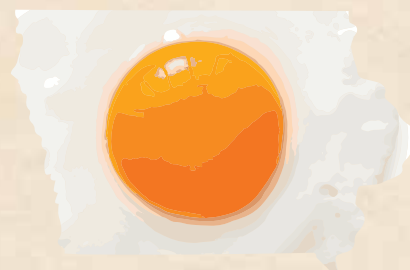
Before using, machine wash in cold water on a gentle cycle. Machine dry or hang dry. Wash the napkins separately from other items the first few times or you'll be very sad.

STEP 7: MAKE A WHOLE BUNCH AND HOST A SUPER FUN BACKYARD BASH! **lv**

Frankie Schneckloth enjoys a good dinner and cocktail on the patio.



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THE CUTSCENE EFFECT

Film in the age of video games • BY PAT BROWN

Let's be honest: Video game cutscenes—those moments when control is taken from the user so that story information can be conveyed through a cinema-style sequence—almost always disappoint. Dialogue is often stilted and the voice acting is subpar; character expressions are muted at best and immobile at worst, sticking them firmly in the “uncanny valley” of computer animation, where their *almost* real appearance makes them instead seem unreal, even revolting; and the blocking and framing is often amateurish. Cutscenes make the pacing of a game uneven, and, above all, they serve as moments of the game that *we don't get to play*.

I'll allow that there are some games with good cutscenes (certainly *not* included among these are the *Assassin's Creed* games, for example), but on the whole, cutscenes exist mostly as skeuomorphs, incorporations of a

previous technology that help users understand a new one. Because, by the second decade of the 21st century, we're used to having narrative delivered to us in cinematic form, as a series of shots edited together, video games include cinematic scenes in order to help us

THE WHOLE DEBATE IS NOT ABOUT THE STORY AS SUCH, BUT ABOUT THE FILM AS A PUZZLE: IN WHAT WAY HAS NOLAN PUT THE FILM TOGETHER IN ORDER FOR US TO DISSECT IT?

absorb relevant story information. Cutscenes tend to be bad, in part, because their function is primarily to deliver information otherwise missing from the game, in the most efficient way possible. Emotional content or new experiences are rarely added successfully, which, in my mind, is one important function of a scene in an actual film, and the reason film and television were the dominant art forms of the

20th century.

Some might (and have) argued that this reliance on older forms is a crutch on which video games rely too often, and to their detriment. In what follows, I'm going to play the part of the old fogey uncomfortable with the changing media landscape, and complain about what video game cutscenes are doing, in turn, to films. My primary object of scorn will be the recent film *Man of Steel*. The revenue of the video game industry as a whole has been out-earning domestic Hollywood box office receipts for over 20 years now, and Hollywood is still looking for ways to make films successful in the age of video games. Warner Brothers seems to have found one viable strategy in the success of Christopher Nolan, who has directed some of their biggest hits in the last few years.

Whatever you think of the work of Nolan, who co-wrote (with David S. Goyer) and

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produced *Man of Steel* and was responsible (also in collaboration with Goyer) for last year's *The Dark Knight Rises*, I think it's fair to say that he cares more about puzzles than he does about people. In all the debates about the ending of *Inception* (2010), rarely have I heard anyone discuss what the ambivalent ending signifies in terms of character. Instead, the debate focuses on the decision between two possible facts: Leonardo DiCaprio's character is dreaming, or he isn't dreaming. The whole debate is not about the story as such, but about the film as a puzzle: In what way has Nolan put the film together in order for us to dissect it? The scenes in the film thus become a set of information from which we are to decode a final message, rather than dramatic set pieces that explore the space and meanings of a multilayered story.

With both *The Dark Knight Rises* and *Man of Steel*, although they are not strictly "puzzle" films like *Inception* or *Memento* (2001), I got

the same feeling: The scenes serve as summaries of information. Compelling interactions between characters, the non-expository speeches, the dramatic or comedic beats that ultimately mean the most in terms of our emotional experience, are basically non-existent. (An observation not made often enough about Nolan: He is truly awful at comedy.) I was never invested in any of the characters present because Nolan, Goyer and director Zack Snyder never gave me the chance to be, as each line of dialogue is simply a character expressing a discrete set of bits of information, which leads, in a machine-like logic, to the next scene.

I don't mean to argue, and far be it from me to say, that this is an illegitimate approach to filmmaking—in fact I rather like *Memento* and even *Inception*, with all their pretensions and latent sexism. And clearly, it's a successful approach. But in a film series that has aspirations of conveying the complex emotional

life of a man who seeks to assuage the pain of the loss of his parents through vigilantism (Nolan's *Batman* films), or in a film about the one-man diaspora of an exterminated alien race (*Man of Steel*), it is not unreasonable to expect some actual emotional experience. Instead, however, watching these films I feel I'm watching a series of cutscenes, occasionally complete with bad voice-acting (let's be honest: Batman's voice in the last two films was *stupid*). Nolan's films have the logic of games, which is just as incompatible with their subject material as the cutscenes in the *Assassin Creed* series, which must take things out of your control every five minutes. **IV**

Long story short: Pat Brown actually greatly prefers Superman Returns (2006) to this new film, and Splinter Cell (2003) to Assassin's Creed 3 (2012).

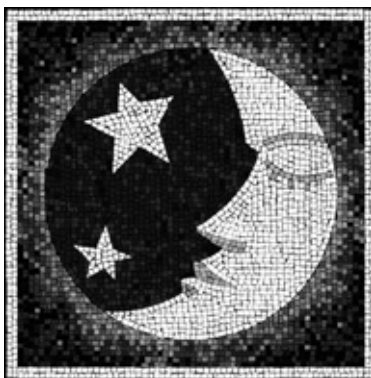


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HOW TO WRITE A SEX SCENE

What your characters shouldn't do while they climax and other handy tips
BY CARMEN MACHADO

From the *Literary Review*'s annual Bad Sex in Fiction Award to the popularity of *Fifty Shades of Grey*, sex in literature—and the ways it can go terribly, terribly wrong—is being talked about a lot these days. But sex in fiction is hardly a new trend. Some writers, especially writers just starting out, tend to balk at sex scenes, often because they're worried it'll be too difficult, or they'll mess it up. But characters are sexual beings, too, and you shouldn't shy away from sex if the story requires it. But how to start?

First, some definitions. What is the difference between erotica and a story with sex in it? A good rule to follow: In erotica, the plot serves the sexual content. Think about a classic pornographic setup in which the delivery guy brings a pizza to the wrong house, where he encounters a lonely lady. In this case, the plot—the misdelivery of a pizza—is merely

an excuse to get the hunky employee and the lonely, horny housewife in the same place.

Inversely, when the sex serves the story—that is, it furthers the plot, or develops the characters—that's a sex scene. A sex scene in a story can still be arousing, but it has a function in the bigger picture. For the purposes of this post, I'm referring to the sex scene and not erotica.

Here are some ways to write sex scenes that arouse, make sense, seem real and do what you need them to do:

KNOW WHAT YOU'RE CALLING STUFF.

People who are nervous about writing sex scenes often have difficulty figuring out how to refer to genitals mid-coitus. You have so many choices, and they all have different implications. "Penis" and "vagina" can sound more clinical—does that fit your characters?

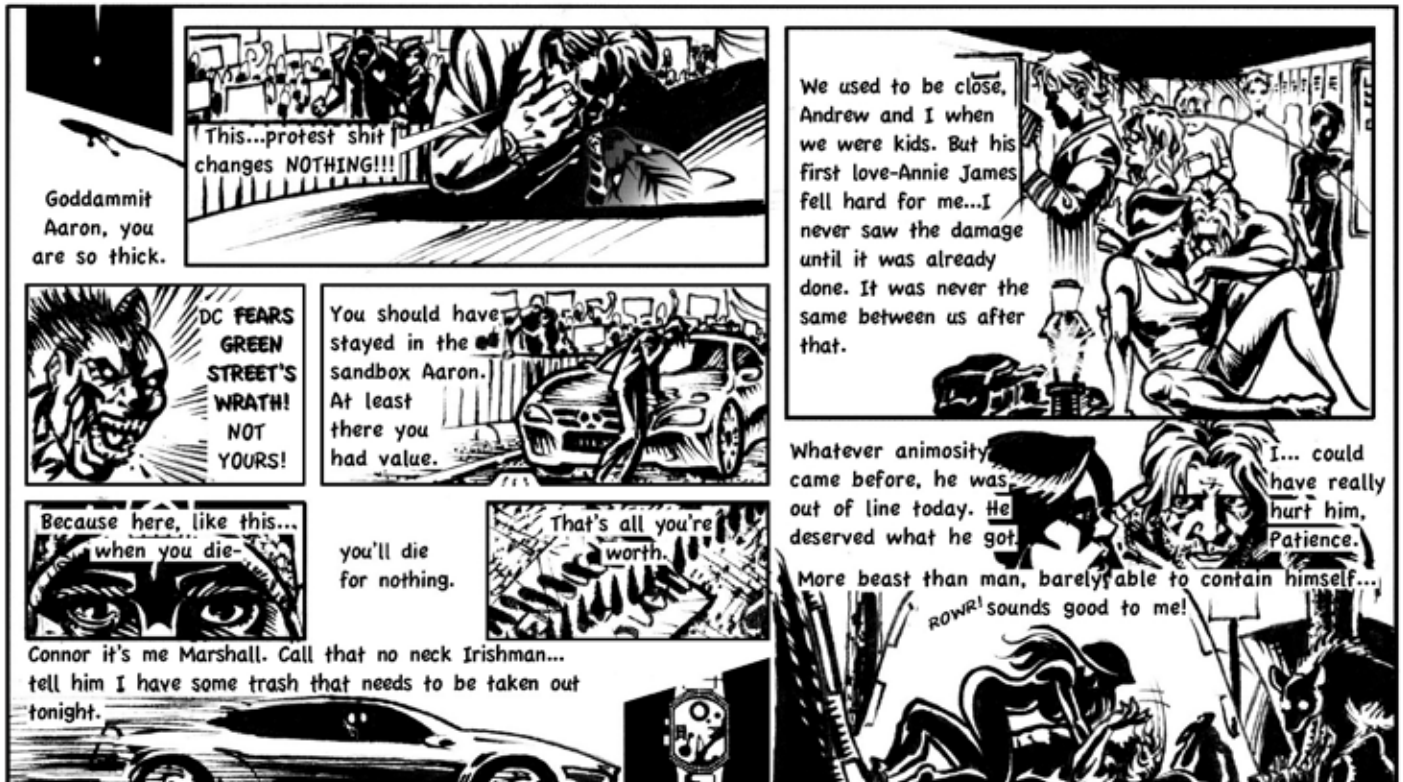
"Pussy" (can be misogynistic, flirty) or "cunt" (blunter, sometimes empowered, something insulting)? "Dick" or "cock"? Previously unheard-of euphemisms?

A certain type of character may be more veiled about referencing genitals—would they just refer to them as their "place" or "down there"? What about names that reflect the dialect, language and time period?

Just make sure you don't switch between words. Writers searching for synonyms to avoid repetition should try to find other ways to do so, instead of rotating through a long list. These words don't mean the same thing—or at least, they don't have the same connotations—so they shouldn't be treated that way. If they are, your scene will feel confused or deflated. Avoid purple language—no manstuffs or Gates of Sodom, unless there's a very, very compelling reason for a character to use that language.

GREEN STREET by Jared Rogness

PART 12 of 12 | LittleVillageMag.com/greenstreet



BOOKS WITH GREAT SEX SCENES

VOX and **HOUSE OF HOLES**
NICHOLSON BAKER

A transcription of a phone sex conversation between two randomly connected people, Vox famously was the book that Monica Lewinsky gave to Bill Clinton. And Baker's latest erotic novel, House of Holes, follows a series of characters through an interdimensional sex palace.

THE CRIMSON PETAL AND THE WHITE
MICHAEL FABER

This sprawling, gorgeous story about turn-of-the-century London is like a Dickens novel, if Dickens was a feminist. The sex scenes between perfume magnate William Rackham and prostitute Sugar are explicit and gorgeous.

FINGERSMITH
SARAH WATERS

Sarah Waters' historical novel about a female thief trying to seduce an heiress is a hot back-and-forth thriller that will keep you guessing and turn you on.

BAD BEHAVIOR
MARY GAITSKILL

One of the stories in this collection was the basis of the 2002 film *Secretary*, about a woman in a BDSM relationship with her boss.

SABBATH'S THEATER
PHILIP ROTH

A man's reminiscences of his dead mistress run thick and fast with graphic sex scenes. The late woman is so erotically inspirational that men travel to her grave to masturbate over it.

DRAW FROM LIFE.

If you've had sex, think about the sex you've had. You're a writer. Use it—the good and the bad.

AVOID ROMANCE NOVEL AND PORN CLICHÉS.

Lovers shouldn't be climaxing at the same time. Penetration without lubrication is painful. Is the character a bad lover who doesn't understand how bodies or sex work? Make sure these details are realistic. They are important.

REMEMBER, THE SEX WON'T ALWAYS BE SEXY.

Remember, the sex is meant to serve the characters and plot. Are the lovers tragically mismatched? Is their relationship dissolving? Is a terrible sexual encounter a needed catalyst for the rest of the plot? Are they awkward because they haven't seen each other in a long time? They're getting together for the first time? Is one of them a virgin? Is this their first orgy ever? Are they pining after someone else?

These are all perfectly legitimate reasons sex can go awry. You can get away with consistently ideal sexual encounters in erotica, but not in literary fiction. (The incredibly painful and awkward sex in Francine Prose's *Blue Angel* is a good example of this point.)

KNOW WHERE EVERYTHING IS AT ALL TIMES.

An instructor of mine recently cautioned my workshop against staging fight scenes that are hard to follow or don't physically work. She compared it to a common problem in romance novels: "If he's got a hand on her thigh, a hand on her breast and a hand in her hair—unless he's an alien, that's too many hands."

Treat a sex scene as you would treat a fight scene. Make sure you can account for your lovers' bodies at any given moment. Even if you have to draw stick figures or bribe a good friend to help you stage your scene, make sure your reader can focus on what is going on—and what's changing between the characters,

or how the plot is advancing—instead of being confused about how, exactly, they are doing that particular gymnastic move in a flowerbed with no hard surfaces.

STUDY OTHER GOOD SEX SCENES IN LITERATURE.

Literature is chock-full of sex scenes—some that work, and some that really don't—and you can always learn from them. Think to the most memorable sex scenes in your favorite books. Study them. How do they work? How don't they work? How do they advance the plot, or show us something new or deeper about the characters?

WHEN THE SEX SERVES THE STORY—THAT IS, IT FURTHERS THE PLOT, OR DEVELOPS THE CHARACTERS—THAT'S A SEX SCENE.

And as always, here's some general advice that applies to sex scenes and regular scenes alike: Always read them out loud. Your ear will catch jerky sentences, awkward phrasing and other hitches that will kill your scene well before climax. And we can't have that, can we? **IV**

Carmen Maria Machado is a fiction writer and essayist whose work has appeared or is forthcoming in AGNI, The American Reader, Tin House's Open Bar, Five Chapters, Best Women's Erotica 2012, VICE, The Paris Review Daily, The Hairpin, The Rumpus, Los Angeles Review of Books and many other publications. She is a graduate of the Iowa Writers' Workshop, where she was a Dean's Graduate Fellow, and the Clarion Science Fiction & Fantasy Writers' Workshop.

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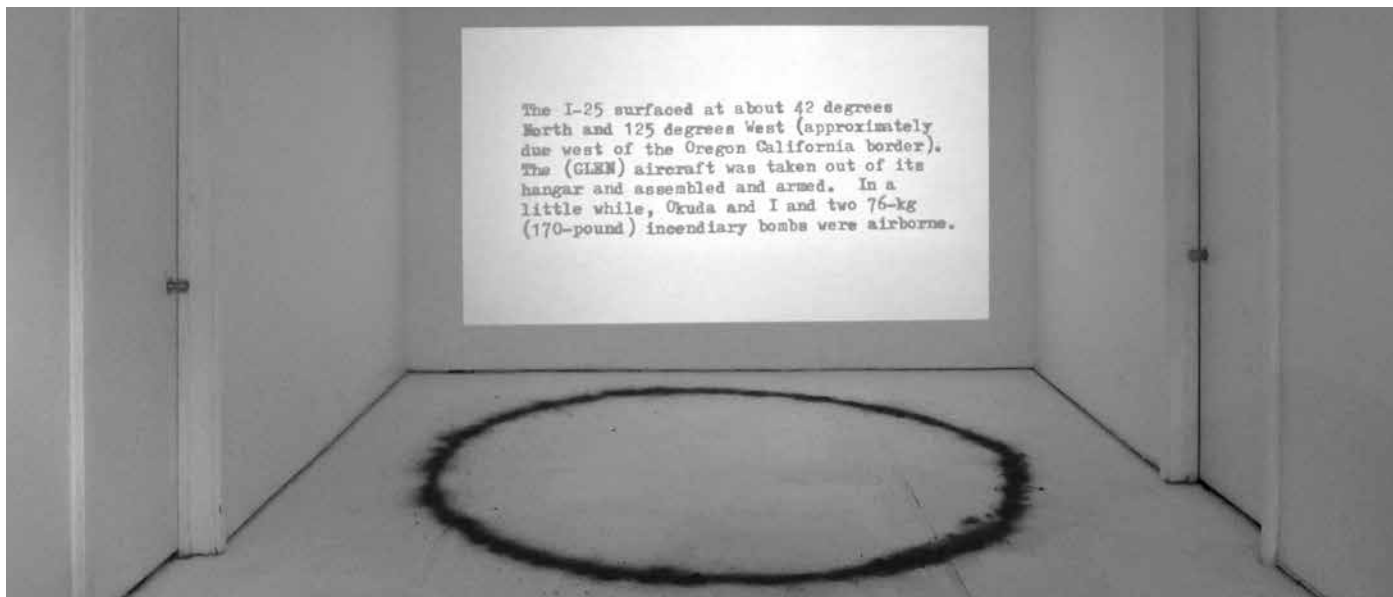
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NEW GROWTH

Untitled Bombsite Project reflects on time and space as PS1's tenure at the Jefferson Building comes to an end • **BY BRIAN PRUGH**



The *Untitled Bombsite Project*, a video projection by Jill Baker and Jonathan Rattner, was the centerpiece of Public Space One's final exhibition in its Jefferson Building space. The project included drawings and sculptural elements placed within the gallery that related to thematic elements in the video. Touted as an "experimental documentary," the film took up the task of relating the story behind a site in Southeast Oregon that was bombed by a Japanese plane in 1942. In the construction of the project, Baker and Rattner utilized the words of the pilot, residents and—most importantly—a visual landscape of the site itself.

The human story behind the events occupies about half of the screen time in the documentary: Nobou Fujita, a pilot in the Japanese navy, got the idea to use his reconnaissance plane to drop bombs on American targets. He presented his idea to superior officers, hoping for an assignment to bomb an important target in Los Angeles or another major coastal city. Instead, he received orders to bomb a forest in Oregon.

I imagine that his commanding officers thought the bombing would be more fearsome if used to ignite a large forest fire than to hit a well-guarded target with relatively little firepower. In any event, his plane, which

UNTITLED BOMBSITE PROJECT

Photo by Brian Prugh

was stored atop a submarine, was catapulted into the air just off the coast of Oregon, flew to the designated spot, dropped the bomb and returned to a rendezvous point to meet the submarine and escape. Weather postponed the mission several days, and when he finally flew, the landscape was wet enough that the bomb destroyed a single tree, catching nothing else on fire.

Terror on the west coast did not ensue. But after the war, citizens of Brookings, Oregon,



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2

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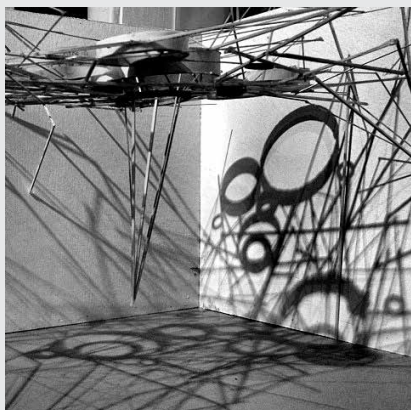
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NO SHIRT, NO SHOES, NO SERVICE
JUAN ANGEL CHÁVEZ

Figge Art Museum, through Oct. 26.

Chávez repurposes found materials into whimsical and disquieting structures. His installation in the Figge, which opened June 28, uses materials reclaimed from the Quad Cities area integrated into a net or web-like structure, fundamental in human and animal habitats. The materials of the work, here, have as much to say as the structure, and the inflection they give to the final product should be worth a look.



SCREE
PHYLLIDA BARLOW

Des Moines Art Center, through Sept. 22.

This exhibition is touted as a kind of boxing match between Phyllida Barlow's anti-minimalist aesthetic and I. M. Pei's brutalist architecture. Works from the collection will situate Barlow's work with three other women whose work stands well outside of the clean-edged minimalism favored by Donald Judd and Sol LeWitt: Magdalena Abakanawicz, Louise Bourgeois and Lee Bontecou—among others. It promises to be an engaging show.

invited Fujita to the local Azalea Festival, which began an unlikely relationship between the pilot and the town. Fujita visited Brookings several times. He gave the city his family samurai sword as a token of peace, and after his death his daughter returned to plant a

THESE ABSTRACT SEQUENCES ARE SET AGAINST THE PARTICULARS OF THE NARRATIVE AND INVITE A MORE CONTEMPLATIVE RELATION TO THE STORY AND THE TIME AND PLACE IN WHICH IT OCCURS.

new tree at the bombsite.

All of these events were related by the documentary through the accounts of locals and in Fujita's own words, typewritten and set before the camera. But the events and the people were not the "lead characters" in the documentary. Two quite distinct and abstract characters shape the nature of the film: *time* and *place*.

Time and place are obviously crucial narrative forces without which a story could not be a story. But the question at the center of this film seems to have been about how to allow these forces to become characters, how to let these elements tell their side of the story, too.

The film seems to ask questions such as, *What is the sound of time passing?* and *What does the volition of a landscape look like?* It explores the passage of time in the forest and the landscape of memory. It seeks to understand and express the nature of a landscape that defended itself and brought a man and a town together. The forest played its own role as a peacemaker, and the film-makers allowed it to have, as it were, its day in the sun.

Cut between the more narrative elements of the film are shots depicting the landscape around the bombsite—a landscape personified, in a way, by a slug slowly edging its way toward the right-hand frame of the video. It is a wet landscape with enormous trees. Shadows and an occasional view of the film-makers reveal their presence in the landscape. It is still there now, 70 years after the bomb fell. And all that water, all that lush, green life make very

clear why the fire did not spread.

It is a view that the Japanese generals, importantly, did *not* have. Relying on reconnaissance photos and what few reports they had, they knew that they were sending Fujita to bomb a forest. But they did not know *this* forest: They had no sense of the life there; they did not know that the forest itself would defeat their plans.

Also cut into the spaces between narrative moments were images of the sea against a cloudy sky and a more abstract image of grayish horizontal lines traversing an off-white screen. These abstract sequences are set against the particulars of the narrative and invite a more contemplative relation to the story and the time and place in which it occurs. The recounting of this particular time gives rise to an exploration of the nature of time, and the story of this particular place invites a consideration of the nature of space.

The sound in the film is largely amplified white noise, and this was how I read the abstract sequences as well—until, near the end of the film, they were revealed as images of microfilm dashing across the screen of a microfiche reader. This was a representation of passing time. The moment of recognition recast these transitions in my memory of the film. I find them to be successful because the visual pause they created within the space of the documentary opened up a rhythm of waiting and thinking that fits so naturally with the process of recalling past events—of pulling events out of time past and making them present, of creating a space for (and from) memory.

In its attempts to make visible these two very abstract ideas—space and time (the two structuring principles of all experience, in Kant's view)—the *Untitled Bombsite Project* digs into an engaging historical narrative to make visible what are often unseen and unconsidered forces shaping our perception of the world. **IV**

Brian Prugh is a graduate student studying painting at the University of Iowa. He also writes art criticism for the Iowa City Arts Review; found online at iowacityartsreview.com.

INDEPENDENT VARIABLES

How Ophelia the balloon poodle finally gets her own movie: a guide to independent movies • BY KIT BRYANT

It's that magical time of year again, friends, when the gnats twinkle their little wings in the mucus of your eyeballs, your sneaker soles melt into the hot-ass asphalt like long lost lovers finally doin' it and sweat glistens and steams in every butt crack. Ah, July!

Did you know that our beloved city's frigid meat lockers also double as movie theaters? It's true! That's why you (or your smaller date) are always shivering during those blockbusters. Ah, blockbusters! Blockbusters are the vanilla sex of movies: predictable, reliable,

gain a comprehensive expertise, you will be able to create your own independent film immediately upon finishing reading this article. Let's start, shall we?

WHAT IS INDEPENDENT FILM?

You know the category on your Netflix where one in five movie covers has two women kissing moodily on it? And then the rest of the covers have somebody really small in the corner looking at the camera and not having fun? That's the independent film category.

to be too thorny, sad, angry, horny, boring and generally unconventional to be successful as a "dependent" film. Independent films often have poetic, melancholy titles like *Broken Flowers*, *Blue Valentine* and *Melancholia*. Many of them are bummers, but in an artsy intellectual way that will make you feel more worldly and grown-up.

WHAT ARE INDEPENDENT FILMS ABOUT?

This is the fun thing about independent films: They can be about anything! Indy film is



an hour and a half long. The handsome guys beat the other guys, there are some firework-y explosions and the girls find true love. Blah blah blah.

If you're bored of this formula and would like to experiment with a movie that has a few more twists, turns and kinks, consider choosing an independent film. To help you improve your movie life, I've developed a handy-dandy guide to indie film, as follows, so incredibly handy and dandy that you will not only

Independent films are made independently of the "dependent" film studios, the studios that depend on people liking a movie in order to make money. "Dependent" films typically portray conventional heterosexual monogamous love, feature violence as a form of entertainment and explore the shallow end of the ethics pool by posing questions such as, "is good better than evil?" They are fun and popular and they make money.

Independent films, on the other hand, tend

YOU ARE 300 PERCENT MORE LIKELY TO SEE A BOOB IN AN INDEPENDENT FILM THAN IN A CONVENTIONAL FILM, ACCORDING TO SCIENCE PROBABLY. YOU ARE ALSO 500,000 TIMES MORE LIKELY TO SEE A PENIS.

a bunch of wacko filmmakers doing whatever they want with a camera regardless of whether it is watchable or likeable ... but luckily it often is anyway. They can be about the invention of the vibrator (*Hysteria*), a transvestite in the 19th century (*Albert Nobbs*), or ??? (*Holy Motors*).

Another fun fact is that you are 300 percent more likely to see a boob in an independent film than in a conventional film, according to science probably. You are also 500,000 times more likely to see a penis. Independent film explores things blockbusters just don't; things like the sexual chronicles of a French family (*Sexual Chronicles of a French Family*), the hardships of daily life on the Oregon Trail (*Meek's Cutoff*) or gay stuff (pick one).

HOW DO INDEPENDENT FILMS GET MADE?

When two adult films love each other very much, they hug a special super-tight hug and nine minutes later a new film is released. No, wait ... that's how more adult films get made. For an independent film, first a starry-eyed director/writer/creative visionary has an idea for

N O W S H O W I N G

HEY, BUT YOU KNOW, blockbusters are great too. Especially when they're outside!

Summer of the Arts brings us all some family-compatible blockbusters and classics on the Pentacrest lawn at sundown ... or, if it's raining, in the auditorium inside the Natural History Museum.

Here's what's happening this month:



REAL GENIUS (1985)

July 13

Val Kilmer is a real genius and a student, and invents lasers or something so the military is after him and he ticks off everyone at school but he just wants to goof around and pick up chicks and stuff. Why won't they just get off his back already? Find out in this '80s comedy.



VERTIGO (1958)

July 20

This classic Alfred Hitchcock thriller stars a dizzy Jimmy Stewart and a suicidal blonde lady. See why they say Hitchcock is a master of suspense. Sure to send you reeling in terror!

HAIRSPRAY (2007)

July 27

Everything you want in a lighthearted musical Hairspray's got: a plucky big girl, John Travolta in drag, dancing on tv, a historical backdrop that addresses race relations in the United States, sparkly dresses and ... music! You Can't Stop the Beat...ings!

a movie; for example a moody drama about a balloon poodle. Then Starry Eyes develops a pitch: *Ophelia the lonely balloon poodle is so lonely she's about to pop herself until she meets a lonely mystery fetishist who may just be the answer to her loneliness.* Then our pal Starry Eyeballs takes that pitch to a buncha different studios, hoping one will pick it up. Obviously, there is too much loneliness in Starball's pitch for a big studio to spend money making *Ballonely Hearts*, so Starballs is laughed down repeatedly until she or he decides to make the damn movie shirmself. Starballs then begs rich people for money, assembles a rag-tag movie crew and feeds them little ham sandwiches every day until the project is complete. And ... *Voila!* A baby indie film is born!

There you have it! Now you're an expert on independent film. Your support of weird film helps sustain wacko artists and propagates more movies outside the cookie-cutter blockbuster model we all tire of once in awhile. If you celebrated Independence Day but still can't bring your idiot self to give independent film a chance, well then, you're a hypocrite and an America-hating fraud. So go forth: Enjoy some kinky, mopey, wonderful independent film. And hey, if you've got some looney-tunes batty idea for a movie that you would probably never EVER in a million years see on the big screen, get off your stupid butt and make that stupid movie your stupid self! Good luck! **lv**

Kit Bryant lives in Iowa City with her valid alibi and several innocuous non-lethal pastimes. Outside the workplace, she enjoys sarcasm, light spanking and fleeting moments of hope and levity. Her blog is popslashcorn.wordpress.com

IOWA CITY Jazz FESTIVAL

Presented By:
**University of Iowa
Community Credit Union**

JULY 5 -7
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FREE ADMISSION

PERFORMANCES including:

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Dr. Lonnie Smith
Fred Hersch Trio
Christian Scott Quartet
Charlie Hunter/Scott Amendola
JD Allen Trio
**Sachal Vasandani &
the Iowa Jazz Orchestra**
Philip Dizack Quartet
Laranja
United Jazz Ensemble
North Corridor Jazz All Stars

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'Ice' Skating Rink
Green Zone

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Firecracker 500 fest

JULY 3-6
IOWA
CITY

'13

DAY 2 @ THE MILL

THE BLIND SHAKE
WHITE MYSTERY
THE AUTODRAMATICS
DELPHINES RACKET GHOST
WE SHAVE
THE SAVAGE HACKS
THE MEN FROM...BEYOND!

DAY 1 @ THE MILL
VERMA
JEROME & THE
PSYCHICS
BROOKS STRAUSE &
THE GORY DETAILS SNAKE ISLAND!
SAMUEL LOCKE-WARD BLEEDS
COOL BOOBS CONE TRAUMA

DAY 4
@ BLUE MOOSE
TAP HOUSE
LYRES
JC BROOKS & THE THE
UPTOWN SOUND YOLKS
UH BONES HUGE LEWIS
GOOD HABITS

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DAY 3 @
BLUE MOOSE
TAP HOUSE

THE FLESHTONES
CRUSHED OUT
LIPSTICK
HOMICIDE
STATIC EYES NEEDLECRAFT
RUSTY BUCKETS THE ILLS

SKRONK!
FFIPP!
FART!

BEN
LYON

the
Mill



little village

Trumpet
Blossom
Cafe



REVIVAL

HOUSEWORKS

LIVE MUSIC PREVIEW

The Iowa City Jazz Festival and Firecracker 500 take over IC early in the month, but late July also promises some legendary performances.

BY A.C. HAWLEY



FIRECRACKER 500 FESTIVAL // JULY 3-6
THE MILL (JULY 3-4) & BLUE MOOSE TAP HOUSE
(JULY 5-6) // 6 P.M. // \$10 PER DAY, 19+

While the festival started in the 1990s, the Firecracker 500 laid dormant until 2010 when Joe Derderian and Doug Roberson actually got it together and started booking the weekend-long concert series again. This year's event is a little bit different from prior years. For one, it happens across two venues: The Mill and the Blue Moose. Secondly, this year's festival goes on for a day longer than past festivals—at

**<< DICK DALE PROVIDED THE RAW
SONIC TEMPLATE FOR WHAT WOULD BECOME
SURF ROCK.**

least the ones I remember and have attended.

The extra day has provided Derderian and Roberson with the ability to pack in more hip-shaking garage rock and soul. This year's festival headliners includes the legendary garage rock band Fleshtones, the Chicago power duo White Mystery, the sultry Lyres and the soulful JC Brooks & The Uptown Sound. More information including full line-ups can be found at the festival's website at www.firecracker-500festival.com.

IOWA CITY JAZZ FESTIVAL // JULY 5-7
DOWNTOWN IOWA CITY // ALL DAY // FREE, ALL AGES

If Firecracker 500 is happening, that means that the Iowa City Jazz Festival is going on as well. If you can't get down with four days of garage rock and jazz is more your thing, this is your option.

As a jazz fan, the last couple of years of this festival didn't particularly grab my interest. The artists were solid, but I wasn't particularly excited for any of them. This year is totally different. On Saturday night, legendary jazz

FOR MORE EVENTS, VISIT LITTLEVILLAGEMAG.COM/CALENDAR

C A L E N D A R

MUSIC

WED., JULY 3

Mobile Death Camp featuring members from **GWAR** Gabe's, \$7, 9:00 p.m.

A Night with Emil Viklický and Special Guest Scott Robinson National Czech and Slovak Museum and Library, \$12-15, 7 p.m.

FRI., JULY 5

Brandi Carlile

Englert Theatre, \$32.50-35, 8 p.m.

Miles Vincent Trio Mendoza Wine Bar (Coralville), Free, 8 p.m.

JULY 5-7

Iowa City Jazz Festival Pentacrest, Free

SAT., JULY 6

Zeta June Yacht Club, \$5, 10 p.m.

DrugmuzicFest Gabe's, \$5, 9 p.m.

Irish Sessions Uptown Bill's, Free, 4:30 p.m.

Saturday Night Music: Blue Midnight Trio Uptown Bill's, Free, 7 p.m.

Jason Clothier Mendoza Wine Bar (Coralville),

Free, 8 p.m.

A Tribute to Neil Diamond and On the Road Again with Willie Nelson and Other Outlaws Old Creamery Theatre (Amana), \$25-\$40

SUN., JULY 7

Snow White's Poison Bite

Gabe's, \$10-12, 6 p.m.

The Mike Maas Trio presents Music of America Iowa Theatre Artists Company (Amana), \$5-9, 1:30 p.m.

TUES., JULY 9

Luella and The Sun w. Dave Zollo

The Mill, \$8-10, 9 p.m.

WED., JULY 10

BRIAR RABBIT Gabe's, Free, 9 p.m.

Burlington Street Bluegrass Band

The Mill, \$5, 7 p.m.

Arlo Guthrie Englert Theatre, \$40-50, 8 p.m.

THURS., JULY 11

Dana T Yacht Club, \$5, 10 p.m.

Meat Puppets The Mill, \$15, 9 p.m.

Steve Grismore Mendoza Wine Bar (Coralville), Free, 7 p.m.

Mingo Fishtrap Redstone Room (Davenport), \$7, 8:30 p.m.

FRI., JULY 12

Sunset Summer Party Yacht Club, \$5, 8 p.m.

Dick Dale w. Surf Zombies

Gabe's, \$20-150, 9 p.m.

Rio Turbo w. Alex Body The Mill, \$6, 9 p.m.

Lojo Russo Mendoza Wine Bar (Coralville)

Free, 8 p.m.

SAT., JULY 13

Johnny Kilowatt Blues Band

Yacht Club, \$6, 9 p.m.

Party Gras Gabe's, \$5, 10 p.m.

Ugandan Orphans Choir Iowa Children's Museum, Free, 2 p.m.

Night Music: Hannah Drollinger & Friends Uptown Bill's, Free, 7 p.m.

Wylde Nept The Mill, \$10, 6 p.m.

Glenn Jones Englert Theatre, \$10-13, 8 p.m.

Jose Gobbo's Jazz and Bossa Nova Mendoza

organist and master of the groove Dr. Lonnie Smith will be headlining.

Sunday sees the doubleheader of the Fred Hersch Trio and Pharoah Sanders. Hersch is a world-renowned pianist who has shared the stage with jazz greats like Stan Getz and Art Farmer. One of the great jazz saxophonists, Pharoah Sanders played with John Coltrane and was one of the driving forces behind the 1960s free jazz movement. As he has gotten older, Sanders has mellowed out slightly, but he still can blow with the best of them. The full lineup and set times can be found at the Summer of the Arts website at www.summerofthearts.org.

DICK DALE w/ SURF ZOMBIES // JULY 12 // GABE'S // 8 P.M. // \$20-150; 19+

A discussion of legendary artists cannot happen without Dick Dale. While he was not challenging the conventions of what music could be, Dale was providing the raw sonic template for what would become surf rock. Twangy, hyper-technical and drenched in reverb, Dale's guitar served as a replacement for the surf breaks that teens were carving up

all over California. Tracks like "Miserlou" and "Surf Beat" became the anthems for both beach teens and landlocked kids that wanted to be just a little bit cooler.

While there were many surf bands that wrote great music, Dale has stuck around thanks to the quality of his live performance. He can still rip through the solos in "Miserlou" like a young kid rather than the 76-year-old man he is. A true walking legend, opportunities to see Dick Dale should be taken because who knows how many more there will be.

SWANS w/ PHARMAKON // JULY 22 // BLUE MOOSE TAP HOUSE // 8 P.M. // \$20 ADV., \$22 DAY OF SHOW; 19+

When punk was first popping up in America in the forms of The Ramones and the Dead Kennedys, there were many reactions to it. Centralized in New York City, no wave was the genre with the harshest response. Atonal and intentionally dissonant, no wave brought us many bands including Swans.

Founded by Michael Gira in New York City, Swans became internationally known for its extreme use of volume, sheer aggression, dark musical tones and the violence of

Gira's lyrics, which cover various forms of human depravity. As their 2012 masterpiece *The Seer* made perfectly clear, Swans, after three decades in music, haven't changed very much. While they go from quiet to loud rather than being just loud, the band is still making dark, challenging music that would make Lydia Lunch proud.

Swans also still knows how to push their audiences with their live shows, and another band that can be seen doing this is their opener: Pharmakon. While New Yorker Margaret Chardiet looks rather unassuming, her Sacred Bones debut *Abandon* is one of the heaviest noise albums I've heard in a long time. It is horrifying, dark, confrontational and heart-breakingly beautiful.

KILLER MIKE & EL-P w/ DESPOT & KOOL A.D. // GABE'S JULY 18 // 8 P.M. // \$15 ADV., \$18 DAY OF SHOW; 19+

Killer Mike was in Iowa City recently for the Mission Creek Festival. Aside from ripping it on stage and being the most affable

>> KILLER MIKE

Photo by Trina Thompson

C A L E N D A R

ADD EVENTS: LITTLEVILLAGEMAG.COM/CALENDAR

MUSIC

Wine Bar (Coralville), Free, 8 p.m.

SUN., JULY 14

Chuck Suchy Legion Arts (Cedar Rapids), \$12-15, 7 p.m.

Lee Bains III & The Glory Fires Redstone Room (Davenport), \$5, 7:30 p.m.

TUES., JULY 16

Naam w. Mad Monks Gabe's, \$7, 10 p.m.

You Knew Me When The Mill, \$7, 8 p.m.

Katie & the Lichen w. OK Vancouver OK PS-Z, \$5, 8:30 p.m.

WED., JULY 17

All Eyes West Gabe's, Free, 9 p.m.

Dave Arcari The Mill, \$8, 9 p.m.

THURS., JULY 18

Bob Log III Yacht Club, \$7, 10 p.m.

Run The Jewels (Killer Mike w. El-P) Gabe's, \$15-18, 9 p.m.

Miles Vincent Trio Mendoza Wine Bar (Coralville), Free, 7 p.m.

FRI., JULY 19

A Night with EVIYAN National Czech and Slovak Museum and Library, Free, 7 p.m.

Aaron Kamm & The One Drops

Yacht Club, \$7, 10 p.m.

Emperor's Club w. The Olympics

Gabe's, \$5, 9:30 p.m.

The Beaker Brothers

The Mill, \$8, 9 p.m.

Uganda Children's Choir African American Museum of Iowa, Free, 6:30 p.m.

Mavis Staples Englert Theatre, \$35-55, 8 p.m.

Dick Watson Trio

Mendoza Wine Bar (Coralville), Free, 8:00 p.m.

The Pines

Redstone Room (Davenport), \$10, 8:30 p.m.

SAT., JULY 20

From Indian Lakes Yacht Club, \$10, 6 p.m.

Henhouse Prowlers Yacht Club, \$6, 10 p.m.

Acoustic Cage Match Gabe's, \$5, 8 p.m.

Night Music: Nancita Wernett

Uptown Bill's, Free, 7 p.m.

HIGH AND LONESOME

The Mill, \$18-22, 8 p.m.

Dustin Blank

Mendoza Wine Bar (Coralville), Free, 8 p.m.

Rock Camp USA Concert: Session 3

Redstone Room (Davenport), \$5, 12 p.m.

Rock Wars: Battle of the Bands Round 3

featuring **The Post Mortems vs. Portrait of an Eagle** Redstone Room (Davenport), \$3, 8 p.m.

SUN., JULY 21

KEN mode Gabe's, \$8, 9 p.m.

MON., JULY 22

Trash Talk Gabe's, \$10, 9 p.m.

KBD PS-Z, 8 p.m.

Swans Blue Moose Tap House, \$20-22, 9 p.m.

TUES., JULY 23

Merchandise w. Wet Hair

Gabe's, \$8-10, 9 p.m.

Alasdair Roberts

Legion Arts (Cedar Rapids), \$12-15, 7 p.m.



WED., JULY 24

Pee Wee Moore & The Awful Dreadful Snakes *The Mill*, \$7, 10 p.m.

THURS., JULY 25

Def Kitty Blinddog *Yacht Club*, \$5, 10 p.m.
Christopher the Conquered w/ H.D.
Harmsen *Legion Arts (Cedar Rapids)*
\$9-12, 7 p.m.

Andrew DiRuzza Quartet *Mendoza Wine Bar (Coralville)*, Free, 7 p.m.

FRI., JULY 26

Ben Soltau's Big Funk Guarantee
Yacht Club, \$5, 10 p.m.
Steve Grismore
Mendoza Wine Bar (Coralville), Free, 8 p.m.
Rock Wars: Battle of the Bands Round 4
featuring **1st Impression vs. The Mississippi Misfits** *Redstone Room (Davenport)*, \$3, 8 p.m.

SAT., JULY 27

MC Chris *Gabe's*, \$15, 9 p.m.

Saturday Night Music: ADA Celebration

Uptown Bill's, Free, 7 p.m.
Don McLean *Englert Theatre*, \$40-65, 8 p.m.
Kate Thompson and Josh Sazon
Mendoza Wine Bar (Coralville), Free, 8 p.m.

TUES., JULY 30

John Hiatt & The Combo
Englert Theatre, \$35-45, 8 p.m.
Gregory Alan Isakov w/ Jeffrey Foucault
Legion Arts (Cedar Rapids), \$14-17, 7 p.m.
Live TV Broadcast: Tom's Guitar Show
Uptown Bill's, Free, 6:00 p.m.

JULY 16-18

The Bretts *Old Creamery Theatre (Amana)*,
\$19.5-29.50, 3 p.m.

JULY 3-4

Firecracker 500 Festival 2013
The Mill, \$10, 8:00 p.m.

JULY 5-6

Firecracker 500 Festival 2013
Blue Moose Tap House, \$10-15, 7:00 p.m.

JULY 5-7

Jazz Jam! *The Mill*, Free, 10 p.m.

MONDAYS

Open Mic w. J. Knight *The Mill*, Free, 8 p.m.

TUESDAYS

Lower Deck Dance Party
Yacht Club, \$1, 10 p.m.

WEDNESDAYS

Free Jam Session *Yacht Club*, Free, 10 p.m.

THURSDAYS

Soulshake *Gabe's*, Free, 10 p.m.
Open Mic *Uptown Bill's*, Free, 7 p.m.
Gemini Karaoke
Blue Moose Tap House, Free, 9 p.m.

FRIDAYS

Strictly Vinyl *Gabe's*, Free, 10 p.m.

SATURDAYS

Free Bass Dance Party
Blue Moose Tap House, Free, 9 p.m.

rap act that I've seen since L.A.-based People Under The Stairs, Killer Mike let us, the audience, in on some stuff. The first was that he was doing an album with El-P where the two of them rapped together because they had so much fun making *R.A.P. Music*. Since Iowa City brought it so hard, Killer Mike also let us know that he would be returning to town after that album dropped.

The new album *Run The Jewels* dropped on June 26. Mike and El-P will be returning to Iowa City on July 18. I can only imagine what a stage show with these two very charismatic, very talented emcees is like. If Mike's solo show is any indication, we're all going to be in for a lot of fun. Also, fans of Das Racist should check out this show as Victor Vasquez will be opening with his new project Kool A.D.

MERCHANDISE w/ WET HAIR // GABE'S // JULY 23 // 8 P.M. // \$8 ADV., \$10 DAY OF SHOW; 19+

When I think of Florida, I think of a lot of things. Gators, University of Miami Hurricanes, the song "Miami" by Will Smith, Trayvon Martin, Disney World and road sodas all come to mind. Music, on the other hand, doesn't. Although the state has a long-running rap scene—artists like Luke Skyywalker, DJ Magic Mike, Trick Daddy, Trina, Rick Ross and SpaceGhostPurrp all call Florida home—the state's connection to indie rock has been a bit more tenuous.

Hailing from Tampa, Merchandise might be able to change this. With a sound that mixes noise, pop and 4AD-style atmospherics, the trio has been picking up steam by getting

write-ups from taste-making publications like *Pitchfork* and producing music that really hits deep in the emotional well. Their most recent album *Totale Nite* is a swirling mélange of delayed guitars, personal lyrics, driving punk riffs and '80s new romantic synths. It is a beautiful album that has sailed under many people's radars. While this may be the most unheralded of the shows, it might end up being the best one because Merchandise is so sublimely talented. **lv**

A.C. Hawley is sweating somewhere in Iowa City. Unfortunately for him, he's not sweating to the oldies. You can follow him on Twitter at @acethoughts.

C A L E N D A R

LOTS MORE EVENTS AT LITTLEVILLAGEMAG.COM/CALENDAR

THEATRE

WED., JULY 3

Slaughter Song PS-Z, Free, 8 p.m.

SUN., JULY 7

No Fish in the House

Brucemore Mansion, Free, 5 p.m.

JULY 11-13 & 18-20

The Classics at Brucemore: Cyrano de

Bergerac Brucemore Mansion, \$15-20, 8 p.m.

JULY 11-14

Gilbert & Sullivan's Iolanthe

Coralville Center for the Performing Arts

JULY 11-28

Moonlight and Magnolias

Old Creamery Theatre (Amana), \$18-27.50

JULY 18-21 AND 25-27

The Who's Tommy-Iowa Summer Rep

UI Theatre Building—**CANCELED**

JULY 19-21

Disney's The Little Mermaid, Jr.

Coralville Center for the Performing Arts, \$11-17

JULY 5-6 AND JULY 12-13

No Fish in the House-UI Summer Theatre

Special Project UI Theatre Building—**CANCELED**

ONGOING

Thru July 20: Spring Awakening

Theatre Cedar Rapids, \$20-35

Thru July 7: Riverside Theatre Presents:

Hamlet West High Auditorium, Iowa City

\$18-35

Thru Aug. 17: Oma Tales

Iowa Theatre Artists Company (Amana), \$10-22

ART/ EXHIBITION

JULY 3 & 10

Faulconer Arts Outreach in the Parks

Bucksbaum Center for the Arts, Free, 10:30 a.m.

MON., JULY 8

Faulconer Arts Outreach in the Parks

Ahrens Park #1, Free, 10:30 a.m.

THURS., JULY 11

Reception for Team Photograph: Masks,

Portraits and Paintings by Lauren Haldeman

White Rabbit, Free, 5 p.m.

SUN., JULY 14

From Our Wall to Yours: Vive l' Art

Cedar Rapids Museum of Art, \$50, 4 p.m.

FRI., JULY 15

Faulconer Arts Outreach in the Parks

Central Park, Free, 10:30 a.m.

TUES., JULY 16

Beneath the Surface: Painting & Collage

Cedar Rapids Museum of Art, Free, 3:30 p.m.

TUES., JULY 19

Faulconer Arts Outreach in the Parks

Poweshiek County Fair, Free, 10:30 a.m.

"Electric Stars" Gallery Reception

Englert Theatre, Free, 5 p.m.

FRI., JULY 26

Munch: Munch 150 (Exhibition Series)

Englert Theatre, \$15-18, 7 p.m.

Pre-Exhibition Series Screening Reception

Chait Galleries, Free, 6 p.m.

TUES., JULY 30

Arts Outreach Exhibition

Faulconer Gallery, Free, 5:30 p.m.

ONGOING

July 1-31: Team Photograph: Masks, Portraits

and Paintings by Lauren Haldeman

White Rabbit, Free

July 19-Sept. 8: Margaret Whiting:

Environmental Concerns, Wild Horses

Falconer Gallery, Free

Read My Pins: The Madeleine Albright

Collection *National Czech and Slovak Museum and Library, Free, thru Oct. 27*

No Shoes, No Shirt, No Service

Figge Art Museum, Free, thru Oct. 6

Taking Shape: Recent Acquisitions in the

Fine Art of Craft *Cedar Rapids Museum of Art, Free, thru Feb. 23, 2014*

Eye on UI Faculty: Byron Burford, Stuart

Edie, and James Lechay

Figge Art Museum, Free, thru March 9

A Legacy for Iowa

Figge Art Museum, Free, thru April 6

New Works by Kyle Carpenter

Akar Design, Free, thru July 12

Pieces and Resistance: Art Quilts of Pat

Pauly *Iowa Artisans Gallery, Free, thru July 20*

Native Kids Ride Bikes *Black Box Theater, Iowa*

Memorial Union, UI campus, Free, thru July 28

Trunk Show Exhibition! Elizabeth Garvin

Iowa Artisans Gallery, Free, thru July 7

Questionable Architecture: Terry Rathje in

Collaboration with Steve Banks and Monica

Correia *Figge Art Museum, Free, thru Aug. 25*

Bertha Jaques: Eye on the World

Cedar Rapids Museum of Art, Free, thru Sept. 15

Frank Lloyd Wright: The Bogk House

Drawings

Figge Art Museum, Free, thru Sept. 28

From Houdini to Hugo: The Art of Brian

Selznick *Cedar Rapids Museum of Art, Free,*

thru Sept. 29

Beyond the Classroom *Figge Art Museum,*

Free, thru Sept. 29

From a Distance

Falconer Gallery, Free, thru Sept. 8

American POP! Selections from the CU Art

Museum Collection

Figge Art Museum, Free, thru Sept. 8

THURSDAYS

Artvaark (Art Activities)

Uptown Bill's, Free, 6 p.m.

CINEMA

THURS., JULY 18

Silent Film Festival

Cedar Rapids Museum of Art, Free, 6 p.m.

JULY 5-11

Room 237 *Bijou Theatre, \$3-7, 8 p.m.*

COMEDY

FRI., JULY 26

Comedians of Gabriel Iglesias Presents

Stand Up Revolution w. Martin Moreno

First Avenue Club, \$15, 8 p.m.

JULY 12-13

Mark Sweeney

Penguin's Comedy Club, \$12.50, 7:30 p.m.

JULY 19-20

Charlie Weiner

Penguin's Comedy Club, \$12.50, 7:30 p.m.

JULY 26-27

Tony Boswell

Penguin's Comedy Club, \$12.50, 7:30 p.m.

JULY 5-6

Brad Stewart

Penguin's Comedy Club, \$12.50, 7:30 p.m.

MONDAYS

Catacombs of Comedy

Yacht Club, \$3, 9:00 p.m.

LITERATURE

FRI., JULY 5

Russel Jaffe

Legion Arts (Cedar Rapids), \$5, 8:00 p.m.

TUES., JULY 9

Stephen Burt and Sophie Cabot Black

reading *Prairie Lights, Free, 7 p.m.*

Graywolf Press Poetry Bus Tour

Prairie Lights, Free, 7 p.m.

WED., JULY 10

Art Lovers Book Club at the Figge

Figge Art Museum, Free (Members-Only), 1 p.m.

David Loxtercamp *Prairie Lights, Free, 7 p.m.*

THURS., JULY 11

Ken McCullough

Prairie Lights, Free, 7 p.m.

FRI., JULY 12

Jan Morrill *Prairie Lights, Free, 7 p.m.*

JULY 14-15

Zine Librarian (un)conference

PS-Z, Free

TUES., JULY 16

Amber Dermont

Prairie Lights, Free, 7 p.m.

Paul's Book Club

Iowa City Public Library, Free, 7 p.m.

WED., JULY 17

Peter Trachtenberg *Prairie Lights, Free, 7 p.m.*

THURS., JULY 18

Art Lover's Book Club: The Rape of Europa

Cedar Rapids Museum of Art, Free, 4 p.m.

Donald W. Black

Prairie Lights, Free, 7 p.m.

FRI., JULY 19

Holly Reinhorn

Prairie Lights, Free, 7 p.m.

TUES., JULY 23

Kiki Petrosino and Alan Cherschesov

Prairie Lights, Free, 7 p.m.

FRI., JULY 26

Abraham Smith and Time Earley

Prairie Lights, Free, 7 p.m.

WEDNESDAYS

Spoken Word *Uptown Bill's, Free, 7 p.m.*

UI Summer Writing Festival Weekly Reading

Beadology, Free, 7 p.m.

KIDS

FRI., JULY 5

Doodlebugs Preschool Program: King

Bidgood's in the Bathtub

Ladd Library (Cedar Rapids), Free, 10:30 a.m.

Learning Safari: African Games

Hiawatha Public Library, Free, 10:30 a.m.

TUES., JULY 9

Read to Reel for Teens

Cedar Rapids Museum of Art, Free, 1:30 p.m.

SAT., JULY 13

Dino-Dig

Cedar Rapids Museum of Art, Free, 1 p.m.

SUN., JULY 14

Mind in the Making Book Club

Iowa Children's Museum, Free, 6:30 p.m.

SAT., JULY 20

Den Dětí: Children's Day *National Czech and Slovak Museum and Library, Free, 10 a.m.*

FRI., JULY 26

Doodlebugs Preschool Program: Balloons Over Broadway

Hiawatha Public Library, Free, 10:30 a.m.

STEM Family Free Night

Iowa Children's Museum, Free, 5-8 p.m.

Kids Talent Show *PS-Z, Free, 7 p.m.*

TUES., JULY 30

Doodlebugs Preschool Program: King Bidgood's in the Bathtub

Marion Public Library, Free, 10:45 a.m.

JULY 15-19

Master of Disasters Summer Camp

Iowa Children's Museum, 9-4 p.m.

JULY 22-26

Storytellers Summer Camp

Iowa Children's Museum, 9-4 p.m.

JULY 24-27

Outdoor Children's Theatre: The Amazing Story Machine

Brucemore Mansion, \$3-5

JULY 29-AUGUST 2

Do It Yourself Summer Camp

Iowa Children's Museum, 9-4 p.m.

JULY 8-12

Art Adventure Summer Camp

Iowa Children's Museum, 9-4 p.m.

Africa! Summer Camp

African American Museum of Iowa, \$25

Suggested Donation, 9 a.m.-12 p.m.

MONDAYS

Kids Drama Club

PS-Z, Free, 6:00 p.m.

TUESDAYS

Kids Science Club *PS-Z, Free, 5 p.m.*

WEDNESDAYS

Kids Comics Club

PS-Z, Free, 5:00 p.m.

Kids Film Club

PS-Z, Free, 5:00 p.m.

THURSDAYS

Summer with Selznick: Library Story Time at the CRMA

Cedar Rapids Museum of Art, Free, 1:30 p.m.

Art Adventure: Clay Play!

Iowa Children's Museum, Free, 3:30-4:30 p.m.

Kids Glee Club

PS-Z, Free, 5 p.m.

FRIDAYS

Friday Crafternoons

Cedar Rapids Museum of Art, Free, 1 p.m.

SATURDAYS

Family Storytime

Coralville Public Library, Free, 10:30 a.m.

MISC.

WED., JULY 3

Curator Sean Ulmer on Bertha Jaques: Eye on the World *Cedar Rapids Museum of Art, Free, 12:15 a.m.*

Red White and Boom! Watch Party

Figge Art Museum, Free to Members, 6-11 p.m.

SAT., JULY 6

CPL Scrabble Club

Coralville Public Library, Free, 1:00 p.m.

WED., JULY 10

Walking Tour of Historic New Bohemia

National Czech and Slovak Museum and Library, \$6-7, 6 p.m.

Mendoza Trivia

Mendoza Wine Bar (Coralville), Free, 8:00 p.m.

THURS., JULY 11

Wine and Art

Figge Art Museum, \$15, 6 p.m.

Dinner and a Movie

Figge Art Museum, \$10, 5 p.m.

Paint the Music with Mary Zeran

Cedar Rapids Museum of Art, \$20, 5:30 p.m.

FRI., JULY 12

Double Elimination Pool Tournament

Blue Moose Tap House, 6 p.m.

SAT., JULY 13

POP! Goes the Figge Family Free Day

Figge Art Museum, Free, 10 a.m.-1 p.m.

Zine Librarian Potluck/Screenprinting

PS-Z, Free, 6 p.m.

WED., JULY 17

Nick Twemlow Lecture

Biology Building East, Free, 11 a.m.

Spain Paired Course Dinner

Mendoza Wine Bar (Coralville), \$50, 6:30 p.m.

THURS., JULY 18

Papergirl Project

Figge Art Museum, Free, 5 p.m.

SAT., JULY 20

Junkyard Jewelry and Small Objects with Mary Zeran

Cedar Rapids Museum of Art, \$75+\$10 Material Fee, 10 a.m.

TUES., JULY 23

Live TV Broadcast: Tom's Guitar Show

Uptown Bill's, Free, 6 p.m.

WED., JULY 24

Drop in and Draw

Faulconer Gallery, Free, 1:30 p.m.

THURS., JULY 25

PechaKucha Night

Figge Art Museum, Free, 5:30 p.m.

FRI., JULY 26

Double Elimination Pool Tournament

Blue Moose Tap House, 6 p.m.

SAT., JULY 27

Trina's B-Day Bash: The big 4-0h-sh*t

The Mill, \$5, 10 p.m.

SUN., JULY 28

Thanksgiving In July Family Food Sorting Night *Iowa Children's Museum, 6:30 p.m.*

Community Worktime

PS-Z, Free, 1-3 p.m.

TUES., JULY 30

Historic Foodies

PS-Z, Free, 6 p.m.

JULY 5-6

Janu Gems Trunk Show

Beadology, Free, 10-6 p.m.

MONDAYS & THURSDAYS

Yoga in the Gallery with Monica St. Angelo

Faulconer Gallery, Free, 12:15 p.m.

SUNDAYS

Pub Quiz – Sunday Funday

The Mill, \$1, 9 p.m.

**CIRQUE STUPENDO AND
LUTHER BANGERT'S
ATTEMPT TO BREAK A
GUINNESS WORLD RECORD
JULY 13
PEDESTRIAN MALL
2 - 3 P.M.**

YOU'VE SEEN Luther Bangert before. He's the guy playing musical saw in the ped mall. He's the guy juggling in the park. He's the dude breathing fire, removing cigarettes from your mouth with the crack of a bullwhip and shoving a 21.5-inch sword down his throat for five bucks.

Bangert is an Iowa native, but has taken his street performing acts all over the globe. He spent six months traveling with the Great Bombay Circus in India, and has performed all over the United States and Europe. He will be leaving again soon to attend a massive juggling convention in France, but before he does, he's got a special treat lined up for us.

On Sat., July 13, Bangert will take the stage in the ped mall to break the Guinness World Record for 'Most Things Juggled Whilst Sword Swallowing.' He will juggle six balls with the sword down his throat, beating the previous record of five. This is not the first time he's performed this stunt; a considerable crowd gathered two years ago at City Park to watch him do it. This time around he'll be in the heart of downtown Iowa City with a professional timekeeper and notary, in line with Guinness Book regulations.

The world record attempt will be preceded by a performance by Iowa City's weirdo circus/music team, Cirque Stupendo, which largely highlights Bangert's extensive and eclectic street performance repertoire. The show will include juggling, belly dancing, poi, sword swallowing and balance acts. **IV**

<< LUTHER BANGERT

Photo by Zak Neumann





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CAN I CATCH AN STI FROM ORAL SEX?

I have noticed a high positive correlation between muff diving and a sore throat. Within a few hours I develop throat pain and sometimes, like now, a full-blown flu. Am I correct in assuming this must be from ingesting streptococcus or staphylococcus bacteria in mass quantities? Is there any way to sanitize the organ in question—say, a bath in Lysol or hydrogen peroxide? And how would one go about asking one's partner to do it?
—Justin Caise

Uh, Justin. Lysol? Hydrogen peroxide? I assume these are attempts at humor. Just the same, understand that in the perfect world of the future, you'll have to wear a sign saying, "CALLS IT 'MUFF DIVING.' DO NOT HAVE SEX WITH THIS MAN."

On to your question. Before we talk prevention, we need to figure out what you've got. Even if diagnosis over the Internet were a good idea, you haven't provided enough detail. Do you have one oral-sex partner, or several? Has the alleged high positive correlation been statistically demonstrated, or did you have a sore throat the other day and the flu now, and from this you conclude that cunnilingus = world of woe?

Whatever the facts are, we run into issues. If you have one partner and she's also monogamous, you may get what she's got, but then you've got it—you're not going to get it multiple times. If, alternatively, you're into frequent one-off sex with partners who are similarly disposed, thereby exposing yourself to every bug variant on earth, I suppose you could get repeated infections marked by sore throats, but probably you'd also exhibit numerous other symptoms you don't mention.

So what follows is, of necessity, speculation. First we need to distinguish infections transmitted while having sex from sexually transmitted infections. You can pick up all sort of germs from mere physical contact or proximity, including the rhinoviruses that might cause a sore throat. STIs, however, are transmitted primarily through sexual activity. We'll discuss only the latter here:

- Chlamydia can be spread by oral sex and cause tonsillitis. So there's a maybe.
- Meningitis can be spread by oral sex, although the proven route is fellatio, and it generally causes headaches, not sore throat. We'll cross this off the list.
- Syphilis, which if untreated can lead to cancer, brain damage, and death, is typically spread by direct contact with a syphilis sore. One imagines you'd notice this. We'll rule syphilis out too.

• Candida infections can be spread from mouth to vagina, but evidently not the other way, and sore throats aren't a symptom. Another no.

• Bacterial vaginosis, some researchers think, can readily be spread by oral sex. The most noticeable symptom is a rotten-fish smell in the vagina of the recipient. The other party presumably carries the responsible bacteria in his or her mouth, but evidently they don't cause sore throat.

• HIV transmission via oral sex is, for the record, rare.

• Other diseases spreadable by oral sex include herpes, urethritis, and varieties of hepatitis. Herpes often manifests as cold sores in and around the mouth, but not, so far as I know, sore throat.

• Then there's gonorrhea. Here we must linger. Transmitted bacterially, gonorrhea is especially amenable to oral sex. Symptoms appear four to six days after contact and commonly include mouth infections. Fellatio is the most common route for these infections, which often afflict gay men. However, cunnilingus is also up there. One study found parties ministering orally to women were four times as likely to contract an oral gonorrhea infection.

Now for the really bad part. Gonorrhea can infect your tonsils as a result of oral sex, and when it does can be tricky to cure: a study of Danish patients suffering from tonsillar gonorrhea found 11 of 13 had recently engaged in oral sex, and half the cases needed several courses of antibiotics.

We're not done yet. Human papillomavirus (HPV) infection is commonly associated with genital warts, but also has a more



sinister effect—it has become the chief cause of a type of throat cancer that's showing up more often in American men. Between 1988 and 2004, the rate of HPV-caused throat cancers increased by 225 percent. Largely for this reason, after a steady decline in throat cancer since the 1980s, the trend reversed itself in the 2000s.

Those who have ever performed oral sex have more than double the risk of HPV infection. One high-profile case may be actor Michael Douglas, who blames his stage-IV throat cancer on cunnilingus, although without more information about his use of tobacco and alcohol, such factors can't be ruled out.

Getting back to you, Justin, you probably don't have any of the above, although if that sore throat or other symptoms linger, see a doctor. As for how you might persuade your partners to disinfect their genitals, I have no idea. But I'd love to hear you try. —CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654.

CURSES, FOILED AGAIN

- When long-distance runner Sarah Tatterson, 37, saw a man ride off after stealing her husband's bicycle from her garage in West Seattle, Washington, she gave chase on foot. The thief saw her gaining on him, so he jumped off the bike and fled while she continued running alongside him, yelling for neighbors to call the police. The half-marathoner said the man asked her to back off, but she refused, telling him, "Look, I was going to run six miles today, but I could probably do 12." Police who intercepted the pair arrested the unidentified suspect. (*Seattle's KING-TV*)
- A man with a knife tried to rob Dorothy Baker in Baytown, Texas, by hiding in her minivan and threatening her and her sons, ages 5 and 2, as she drove off. When she ignored his instructions to make a turn, he moved to the front row. Having secretly dialed 911 on her cell phone, she then grabbed the knife from his hand and began punching him in the face, all while continuing to drive. She said she ordered him out of the vehicle, and he complied, but she realized "if he gets away, he can do this to somebody else." She began pursuing and ended up running over him. Police identified the suspect as Ismael Martinez, 53, after he was airlifted to the hospital. (*Houston's KHOU-TV*)

SECOND-AMENDMENT FOLLIES

- Police investigating the shooting of a man riding a bicycle in Herndon, Va., said that John E. Albers, 49, was loading his gun inside his home when it accidentally discharged, striking the passing cyclist in the stomach. (Associated Press)
- Police accused Thomas Ancrum, 17, of accidentally shooting himself in the leg at his ex-girlfriend's home in Charleston, S.C., after family members asked him to leave. Police official Charles Francis said the semi-automatic pistol had been in Ancrum's waistband when it discharged. (*Charleston's The Post and Courier*)

MIND YOUR MANNERS

- Larry R. Garner, 49, was using a public restroom at Nebraska's Branched Oak Lake when Christopher Wilson, 30, opened the unlocked door. He closed it after Garner told him the restroom was occupied but chided Garner afterwards about his poor restroom etiquette. According to Lancaster County Sheriff Terry Wagner, the confrontation escalated when Wilson pushed Garner, prompting Garner's 19-year-old son, Jamie Lee Huber, to punch

Wilson in the face. Three women with Garner then attacked Wilson's roommate, Rachelle Friesen, 27. Deputies cited Wilson, Huber and the three women for assault. Garner wasn't cited, Wagner said, because "he's the poor guy who's just using the restroom, minding his own business." (*Lincoln Journal Star*)

NUDE BEHAVIOR

- Homeowners called police after Thomas Edwards, 22, showed up at their residence in Casselberry, Fla., and started taking off his clothes on the back patio. Edwards explained that he had come to the address his girlfriend had given him to propose to her, but the homeowners said she wasn't in their house and that they had never heard of her and didn't know Edwards. When officers arrived and asked Edwards to put his clothes on, he spit on them, prompting them to shock him with a stun gun and arrest him. (*Orlando's WKMG-TV*)
- After a British court imposed an anti-social behavior order on naked rights activist Stephen Gough, 54, stating that he must cover his buttocks and genitalia in public, he was arrested leaving the courtroom wearing only boots and socks. He refused to take clothes offered to him by police and was charged with flouting the order. Gough, who has been convicted 28 times for public nudity, received an 11-month sentence this time. (*BBC News*)

REASONABLE EXPLANATION

- When Chicago police arrested Xavier Guzman, 25, for a drive-by shooting that wounded a 21-year-old man in the arm, Guzman explained that he became "enraged" after his child's mother refused to let him see the child on Father's Day and "someone had to pay." (*Chicago Tribune*)

WRONG ARM OF THE LAW

- Nebraska authorities fined Sutton Police Chief Tracey Landenberger \$750 for buying too much snack food. Many of the snacks were consumed during training exercises by police officers working late hours, and some was candy thrown to a crowd during a parade in the town of around 1,500 people, according to State Auditor Mike Foley, who also found that Landenberger had used the police department to store campaign signs. "This is my fault," Landenberger acknowledged but added, "A lot of the things we were doing wrong were going on long before I was here." (*Omaha World-Herald*)
- After police Officer Jonathon Bond lost

control of his car while chasing a suspect in Memphis, Tenn., and crashed his car halfway up a utility pole, officers on the scene handed out tickets to passing motorists who slowed to take a closer look. (*Memphis' WREG-TV*)

DEATH AND LIFE

- People for the Ethical Treatment of Animals urged White House executive chef Cristeta Comerford to join leading restaurants and Whole Foods Market in treating lobsters to death with dignity. "There is a new device available called the Crustastun that eliminates the questionable practice of boiling lobsters alive, thereby preventing their suffering," David Byer, PETA's manager of corporate affairs, wrote in a letter to the chef. "We hope that the White House will start using it immediately. The device is essentially a stun gun that kills lobsters instantly." (*The Washington Times*)
- Vegetables continue responding to their environment long after they've been picked, according to researchers, who exposed supermarket cabbages to periods of light and dark. Cabbages kept on a regular day-night cycle produced three times as many glucosinolates as cabbages kept in all dark or all light. These organic compounds help fend off pests and are anticarcinogenic. (*Science*)

DRINKING-CLASS HERO

- After police stopped Erin James, 58, for speeding and driving under the influence in Riverside, Ill., she explained that she had been out celebrating the imminent return of her driver's license from an earlier drunk-driving conviction. (*Chicago Tribune*)

CARRIED AWAY

- Police detained Kenneth Frank after an employee at a Hampton Inn in Evansville, Ind., reported seeing a man trying to remove a woman's body on a luggage cart. The woman, Frank's 47-year-old wife, was pronounced dead at the scene. "That's not something you're going to see very often," police Sgt. Jason Cullum said. Steve Lockyear, chief deputy of the Vanderburgh County Coroner's Office, said there was no evidence of foul play, but he labeled the death as suspicious anyway because "the circumstances are so unusual." (*The Evansville Courier & Press*)

Compiled from mainstream news sources by Roland Sweet. Authentication on demand.



RADOSLAV LORKOVIĆ

Clear and Cold Remastered

radoslavlorkovic.com

I've mentioned on these pages before that my first time in a bar underaged was seeing Bo Ramsey and the Sliders playing Potter's Mill in Bellevue, IA. That night Ramsey's backing band included Radoslav Lorković on piano and vocals. These days Lorković is more known as a solo act, but back then he was an integral part of the live show delivering his own lead vocals and masterful blues piano which drew heavily from the Professor Longhair school of cajun stride piano.

In 1991 Lorković's debut solo album *Clear and Cold* was the first album released on Shed Records, which was co-run by Ramsey, Greg Brown and Kevin Gordon. Starkly minimalist and a departure from the work he did in the Sliders, the album was mostly Lorković and piano with a little contribution from Brown and Ramsey. Eight of the album's 13 tracks were original compositions with the covers coming from his friends—one Joe Price and the definitive version of "In The Dark With You" by Greg Brown—and influences—Chips Moman, Dan Penn and Professor Longhair. A masterpiece in beautiful simplicity which makes the album still sound fresh some 22 years after its release.

"I remember my point in making the record was to demonstrate the power and subtlety of the piano," Lorković says. "I saw a program with [Croatian pianist] Ivo Pogorelić where he emulated every orchestral instrument with the piano."

The album sadly fell out of print with the demise of Shed Records. Lorković continued releasing albums, but his debut record continued to haunt him. From his Facebook page, he

says, "The original mastering was sadly delegated to the CD reproducers. I had no idea how much difference a good mastering can make ... Brittle creaky vocals are now full and rich. The piano is as full and rich as it was when I played it."

Indeed, listening to the 2013 remastered version side-by-side against the original release reveals a much clearer and fuller sound which becomes very apparent when listened to on headphones. The album is an intimate affair and the newfound clarity allows the listener to nestle in closely to the long ringing piano notes and Lorković's softly soulful and impassioned vocal delivery.

Clear and Cold has always been an essential album in my collection—one that transcends the time and place in which it was released. With this re-release, may it get the praise it has always deserved.

Michael Roeder is a self-proclaimed "music savant." When he's not writing for Little Village he blogs at www.playbsides.com.



LIPSTICK HOMICIDE

Out Utero

lipstickhomicide.bandcamp.com

It's hard for me not to think of Lipstick Homicide as kids; they're contemporaries of my children. I first heard them when they were barely old enough to drive, and now they're all grown up, actual 20-somethings. Throughout that time they've been remarkably consistent—they play melodic punk rock. Punk is by definition a pretty static genre: You've got loud guitars, loud drums and loud singing—it's not like a band would improve punk rock by incorporating free jazz or bhangra—deviate too far from the format laid down by the Ramones and you're no longer punk.

Lipstick Homicide has remained pure. What has changed since their first recorded works six or seven years ago is the increased

sophistication of their song writing. They still hew pretty close to the holy trinity of bar chords, but every song finds new ways to jump nimbly around them, occasionally approaching the sly intricacy of Alex Chilton. Songs like "I Don't Want To Be Here Any More" seems much longer than its minute and 43 seconds, because they pack so much harmonic variety into it. It's no surprise that Green Day's Billy Armstrong is a fan—they're half his age and already beating him at his own game.

And then there's that sound, ably captured by Luke Tweedy at Flat Black. I don't know if it's the guitars, the amplifiers or the attitude, but Lipstick Homicide has a distinctive roar that just feels good on the ears. Luke Ferguson's frantic, chaotic drumming perfectly compliments the sustained riffing. Rachel Feldmann's voice is remarkable for what she doesn't do—no yelps, screams, growls, just a unaffected vocal tone that still cuts through the sonic mayhem around it. *Out Utero* is pure, sensual, loud, unobtrusive, exciting music that proves both punk's staying power, and Lipstick Homicide's authoritative mastery of the form.



the elder (far right) explains a navigation chart—pebbles arranged in a c

CURT OREN

Is Anyone and The Elder (far right)

Explains a Navigation Chart

curtoren.bandcamp.com

Curt Oren is a saxophonist who plays his own solo compositions. You have to admire him for that even before you hear what he does. Compared to Iowa City's most prominent saxophonist, Pete Balestrieri, he's just a kid. But like Balestrieri, he can command an audience's attention all on his own.

Oren's obvious first influence is Colin Stetson, who has been pioneering a solo

saxophone style that combines minimalist repetition with a large palette of ‘experimental’ sounds. I’m not sure Oren’s compositions would exist in the form they would without Stetson. But Oren is more than an acolyte or apprentice. His compositions—if anything—are most influenced by Bach’s works for solo violoncello and violin. He takes Bach’s trick of using arpeggios as a way to have one voice cover all the parts.

The Elder’s “Potential/Kinetic” is maybe the strongest example of what Oren is up to. Made up almost entirely of trills, the sound

OUT UTERO IS PURE, SENSUAL, LOUD, UNSUBTLE, EXCITING MUSIC THAT PROVES BOTH PUNK’S STAYING POWER, AND LIPSTICK HOMICIDE’S AUTHORITATIVE MASTERY OF THE FORM.

of the saxophone valves becomes percussion, and surprising drama is derived from subtle changes in breath and pressure on the reed. I don’t know to what extent he’s modifying the sax’s natural tone with electronics, but he verges on the fuzzy sound of electric guitar from time to time.

“Kinyesi” picks up a distinctly African flavor, starting with staccato valve percussion, and then transitioning into deep pentatonic riffing that sounds like a single saxophone isolated from Fela Kute’s band. Throughout all these compositions there’s a restless motion, where harmonic variations play off against the timbral changes. Some tracks, like “Surya Namaskara” recall Philip Glass’ affection for fluttering repetitions that step through different chords, but Oren seems to know when to stop; this sort of thing is a lot easier to take in a concise two minute composition than a five hour opera.

The physicality of Oren’s performance on the saxophone gives it an athleticism that isn’t always apparent in most music. The fact that he’s gasping for the breath to animate his kinetic sound sculptures makes the listener aware of his own breath as he plays. It’s immediate and intimate, and it makes me hold my breath in anticipation of where Oren is taking me. **lv**

Kent Williams eats not thy heart; which forbids to afflict our souls, and waste them with vexatious cares.

LITTLE VITTLES

Hey there, Rhyme Timers!

Anyone else hungry ... for rhyming? As always, listed below are synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to figure out those two words based upon the clues provided. So for example, Hot Sauce Disaster (3,3) would be “Tabasco Fiasco.” Make sense? Alright, dig in.

(Hint: In each game, there is always one answer that is a homonym.) **GOOD LUCK!**

BY LUKE BENSON

MORSEL FORAY (1, 2): SNACK, ATTACK

Tough Chip (2, 2): _____ , _____

Chewie Treat? (2, 2): _____ , _____

Hostess Stair-stepper? (2, 2): _____ , _____

SHARP PRODUCE (2, 1): _____ , FRUIT

Coral Citrus (2, 2): _____ , _____

Tiny Fruit (1, 2): _____ , _____

Alligator-Pear Pomposity (4, 3): _____ , _____

CURD, POR FAVOR (1, 1): _____ , _____

Cheese Worrywart (2, 2): _____ , _____

Enlightened One's Cheese (2, 2): _____ , _____

Cheese Ardor (3, 2): _____ , _____

CHALLENGER: “No no, those bisuits are for intellectuals only. That's why we call them “(4, 3).”

ANSWERS FROM THE LAST EDITION OF RHYME TIME:

Rainer Beginning (2, 1): *Descartes Start*

Karl Yips (1, 1): *Marx Barks*

Suppose David (2, 1): *Presume Hume*

Cogitate Faraway (2, 2): *Ponder Yonder*

Thomas Jounces (1, 1): *Hobbes Bobs*

Jean-Jacques Estate (2, 2): *Rousseau Chateau*

Socratic Pasta (2, 3): *Plato Alfredo*

Musing Desistance (4, 3): *Contemplation Cessation*

Jaded Soren (1, 3): *Scarred Kierkegaard*

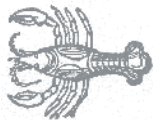
Awful Saint (2, 3): *Heinous Aquinas*

Georg's Rolls (2, 2): *Hegel's Bagels*

Tired of being known only as the “Father of Classical Liberalism” and ready to pursue his true passion of hairstyling, John, knowing this to be his true calling, proudly unveiled his new salon, which he had eponymously dubbed “(1, 1).”: Locke's Locks

ASTROLOGY FORECAST: JULY 2013

BY DR. STAR



CANCER (June 20 - July 21) A new cycle of growth and prosperity has begun for Cancerians. They will continue to sense resistance or outright opposition to their plans; however, for now, this resistance will work in their favor. The numbers on their side are growing. Cancerians will change from a lone combatant to the leader of a small group of highly motivated, resourceful allies. Opposition will only galvanize your new allies. Your shared accomplishments will provide resources for others in the shared effort to reform and improve economic conditions



VIRGO (Aug. 22 - Sept. 21) Despite notable progress, the status quo and the powers that be have continued to resist your bid for a better life. Hope lived, but many stubborn issues remained. In July, inertia will give way to momentum. Covering the final distance, however, will require a more elaborate strategy, greater cooperation with friends and allies ... and patience. You'll need to wait while others do their part. Together, you can achieve what no one could do alone. Progress will accelerate, but it could be two years before fruition.



SCORPIO (Oct. 22 - Nov. 20) Of all the Sun signs, Scorpio is best situated to benefit from strongly positive influences now coming into effect. You're also most likely to prevail where there is disagreement or conflict about how to proceed. If advice is needed, with your natural and spontaneous feel for everything going on now, you're best suited to give it. You can profit more than any other this month by actively participating in decision-making and guidance. These efforts will quickly raise your standing in the community.



LEO (July 22 - Aug. 21) Your understanding of important issues is evolving. You want to take better care of yourself, devote more time to your goals and better express your ideals and your love for important people in your life. The planets are poised to support you in this, in preparation for more opportunities to follow. You'll need space to achieve these things. Letting yourself be rushed or crowded, even by loved ones, will hamper your efforts and may allow this planetary support to pass, leaving you to play catch up.



LIBRA (Sept. 22 - Oct. 21) Everyone is happily pursuing goals that in one way or another interfere with Libra's goals. Successfully pursuing all these wonderful goals is opening rifts large and small in everyone's most important relationships. These relationship problems, in turn, are interfering with your efforts. But you have a card to play. Your insights into those relationship issues, which flow naturally from your Libran soul, can help prevent or heal these rifts. Sharing these insights will also help you further harmonize your goals with the goals of others

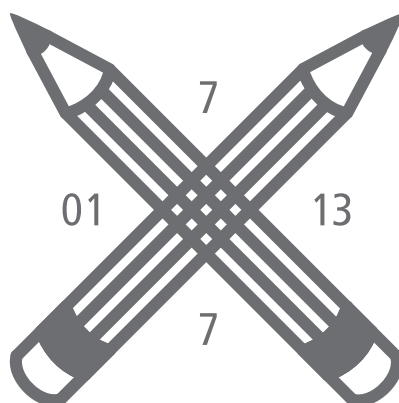


SAGITTARIUS (Nov. 21 - Dec. 20) Both conscience and common sense have been quietly urging Sagittarians to make some lifestyle changes. Resources are spread thin. Discipline is loose. Also, although long-term financial trends look good, current spending is a tad high and could impair long-term financial goals. You are now entering a lengthy phase in which the planets will help you make all needed lifestyle and relationship adjustments. Conditions are good for mending fences with estranged or rebellious youngsters, too. You can express your love with helpful and timely guidance.

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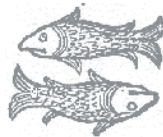


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FOR EVERYONE: Typically, we progress by exploiting new opportunities and neglecting old problems and future needs. Now, the planets will let us explore new opportunities, finish things left undone and prepare for whatever the future brings. We'll feel regret for past errors and omissions, gratitude and enthusiasm for present opportunities and concern for the future as we retake control of our life's trajectory. Progress will be slower but more solid, giving July its distinctive feel: hard and easy, promising and worrisome, all at once.



CAPRICORN (Dec. 21 - Jan. 18) Capricorns are bearing the brunt of current resistance and rebellion. Others are being empowered to pursue goals independently. You cannot have the control you feel you need. But the choices others are making actually harmonize well with your goals. You might as well have been in charge from the outset. There is an added benefit: This experience is teaching Capricorns to trust the process. This lesson will prove invaluable in the near future as Capricorn's success comes to depend more heavily on joint efforts



PISCES (Feb. 18 - March 19) The planets are again reminding Pisceans that charm and graciousness are especially important. This time, they are taking a carrot and stick approach. Whenever you fail to comply, friction will increase and progress will stall, for everyone. When you comply, everyone's goals will advance. On a deeper level, though, Piscean insights are unique; their personal emotional support has a special quality unavailable elsewhere. Withholding either will deprive others of something indispensable. Budget pressures will ease appreciably. Involvements with friends and youngsters are unusually beneficial.



TAURUS (April 19 - May 19) Taureans definitely intend to transform themselves and their public identity. Social pressure is unusually intense, though. People are far more concerned with their own needs and expectations than your aspirations. They could force you back into your old identity or turn you into someone you don't want to be. For now, it might be best to develop your strength in the safety and comfort of home. Take the outside world in small doses until the new you is strong enough to counteract the pressures



AQUARIUS (Jan. 19 - Feb. 17) Aquarians are now uniquely well-prepared to pursue their most cherished goals, fulfill their personal commitments to society and improve their lifestyle, all in a harmonious, synergistic way. Work life will bring greater stimulation and profit. You can further the hopes you have for friends far more effectively, too. Finally, through the transformative Aquarian energy being released on the world, you can help smooth the way for friends coping with their own change. Financial progress will depend on partnerships with others in the months and years ahead.



ARIES (March 20 - April 18) The bad news is that non-stop change and constant disruption will continue indefinitely. The good news is you can support and benefit from this change, now, and earn lots of social credit besides. Your hard-earned insights will help many over tough hurdles. You can be especially helpful in teaching others how to accept new and different kinds of people into their lives. You can also intercede on behalf of others facing unsympathetic authority figures. A benevolent influence is helping with complex challenges at home.



GEMINI (May 20 - June 19) Gemini's economic situation will continue to improve. But you'll need to invest to insure continued progress. A range of priorities and opportunities are competing for available funds. And a host of concerns further cloud already confusing trends. The planets suggest investing wisely and sparingly. Spend on things that will increase your productivity; invest in areas with good track records. Be prepared to expand into more speculative areas as new initiatives prove worthwhile.



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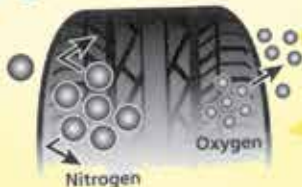
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